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FOUNDATIONS OF PRACTICAL HARMONY AND COUNTERPOINT

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FOUNDATIONS OF PRACTICAL HARMONY & COUNTERPOINT

BY

R. O. MORRIS

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TO CHARLES WOOD

PREFACE

The chapters on Harmony and Counterpoint in this book have been grouped separately for purposes of convenience, but in the opinion of most competent judges to-day, the study of the two branches should proceed concurrently, at any rate to a large extent. The author would suggest, therefore, that after the first four chapters have been mastered, Chapters V and XII should be studied together, then Chapters VI and XIII, and so on.

The actual order of harmonic study followed is that which the author has personally found most generally convenient. But this can, of course, be modified to some extent to suit the requirements of individual teachers or individual pupils. Chapter V, for instance, can be taken before Chapter IV, the earlier exercises to Chapter V being specially adapted for those who prefer this order.

The chapter on the elementary harmonization of melodies (Chapter III) has been designedly placed very early in the book, not only because the harmonization of melodies is by far the most important part of harmony, but also because the principles of it can be much more easily made clear while the harmonic material is limited to the simplest possible chords.

Figured bass as a method of teaching harmony is, in the author's view, an utter delusion, for which it is impossible to find printable words of sufficiently strong condemnation. But figured bass as a shorthand notation is a different affair altogether. It has many conveniences for those who know how to use it right, and its general method is therefore set forth in an Appendix.

Except for certain chromatic passing notes, changing notes, etc., the book is limited to purely diatonic harmony; even such hardy veterans as the augmented and Neapolitan sixths find no place. The author's general aim has been to reduce the text to a minimum consistent with reasonable thoroughness, and to provide an adequate supply of exercises of a straightforward kind.

R. O. M.

FOREWORD TO SECOND EDITION

In this edition a new chapter has been added—No. XX. Experience showed that only unusually apt students could make the transition direct from two free parts to three free parts, and therefore this intermediate chapter has been inserted between Chapters XIX and XX of the original edition, to explain how three-part work of a preliminary character should be carried out.

It was found also that the exercises at the end of Chapter XVII were barely sufficient ; this is now remedied, as those exercises and those at the end of the new chapter (Exercise XXIII) may all be worked equally well in two parts or in three.

Apart from this, some slips and misprints have been corrected and a few minor alterations made here and there.

I should like to add my conviction (formed since this book was first written) that strict counterpoint is too highly specialized a subject to be imposed indiscriminately on all students. The ordinary harmonic counterpoint, as outlined here in Chapters XVII-XXI, is much more suitable for the purpose of general study.

R. O. M.

February 1931.

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PART I

HARMONY

CHAPTER I

COMMON CHORDS

§ 1. Preliminary Observations

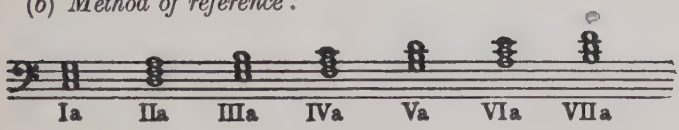
(*a*) *Intervals.* The consonant intervals are as follows: unison, octave, perfect fifth, major and minor third, major and minor sixth. Of these, the first three are classified as "perfect," the other four as "imperfect."

The dissonant intervals are:

Major and minor second, major and minor seventh, also all augmented and diminished intervals.

The perfect fourth partakes of both natures. When it occurs between any two upper parts as a constituent of a common chord, it is a consonance. When it occurs between any of the upper parts and the bass it requires very careful treatment, and must be regarded by beginners as a discord. The same is true in practice of the augmented fourth and diminished fifth, although these are dissonant in theory, whereas the perfect fourth is consonant in theory.

(*b*) *Method of reference:*

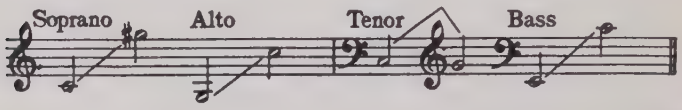


In the above table, the Roman figures refer to the degree of the scale, ascending from the keynote; the small letters to the position of the chord. Thus (a) signifies root position, (b) first

inversion, (c) and (d) second and third inversions (where such exist, as in the chords of the seventh, which are further indicated by the small Arabic figure 7, thus : II_b^7).

For the moment, the student is only concerned with common chords in root position, and all he need remember is (*e.g.*) that III_a means "The common chord formed on the mediant of the scale, in its root position." This method of reference saves a great deal of circumlocution, and the student must accustom himself to recognize such descriptions immediately.

(*c*) *Compass.* For the time being, the exercises worked should be thought of as for voices, and the compass of the respective parts should not exceed the following limits :



Even at a slightly later stage, when simple instrumental parts may take the place of the voices, it will be better to keep within these limits until a good deal of experience has been gained.

§ 2. Spacing of Chords

The common chord consists of three notes only, the root, the third and the fifth. But harmony exercises are worked as a rule in four parts, therefore one note must be doubled. Which ?

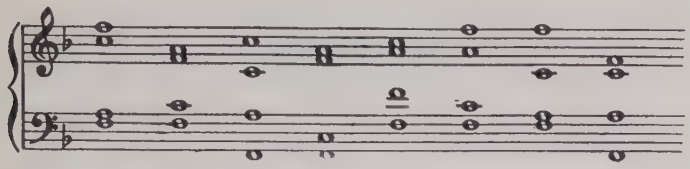
In a major chord, *other things being equal*, double 1 in preference to 5 and 5 in preference to 3. In a minor chord, double 1 in preference to 3, and 3 in preference to 5.

In actually forming the chord, *i.e.* in assigning these four notes to the different voices, the following must be kept in mind :

(1) Each voice must be kept in its proper compass.

(2) The spacing generally should be fairly even if possible. Gaps of an octave or more, however, are often unavoidable ; they are best taken, as a rule, between the two lowest voices.

The general principle in wide or open spacing is : large intervals below, small ones on top. Look at this example :



Here are eight spacings of the common chord of F major : four are good, four are bad. Let the student find out for himself which are which and why, and then work the following exercise. He should not attempt more than this his first week, and if the result is at all uncertain, he should spend another week at it before going any further.

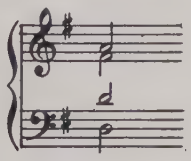
Exercise I. Space out the common chords of any 6 major keys, and any 6 minor keys, in 6 different ways each.

§ 3. Formation of Cadences

After learning to form one chord properly, the next step is to put two chords together. The first chords to use are those which form the four cadences. These are :

(1) Perfect Cadence (bass moves V to I).
(2) Imperfect ,, (or half-close) (bass moves I to V or IV to V or II to V).
(3) Plagal ,, (bass moves IV to I).
(4) Interrupted ,, (,, ,, V to VI).

Assume that it is desired to form a perfect cadence in G major, and that the first chord has been disposed thus :



The second chord, like the first, could be arranged in many different ways, all equally good in themselves. *But they would not all be equally good in relation to the first chord.*

Which then would be the best, and why?

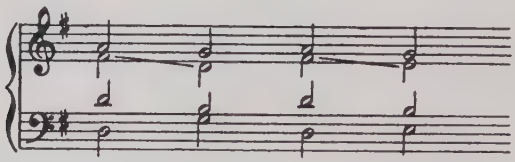
The general principle determining the answer is that of smooth and easy progression in all voices. To attain this, the following rules should be observed :

(1) A part should not move unnecessarily. Where the two chords have a note in common, it should be left in the same part. Thus in the example now before us, the D in the second chord should be given to the tenor, which had it already in the first chord.

(2) When the two chords have no note in common, each voice tends to move to the nearest available note of the new chord.

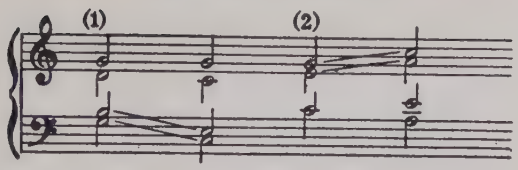
(3) Big leaps, such as the sixth or seventh, are best avoided, also all leaps of augmented or diminished intervals. But the leap of an octave is permitted, if approached and quitted from within.

(4) In perfect and interrupted cadences, the leading note tends to rise to the tonic, especially in the outer voices. In inner parts, it may fall to the fifth or sixth respectively, if the voice above it is going to fall to the tonic by step, thus :



(5) The fifth of a chord may sometimes be omitted, but not the third, as it is the third which gives the chord its character of major or minor.

(6) Overlapping of parts is best avoided. What overlapping means, is much more easily understood by examples than by description. Here are two :

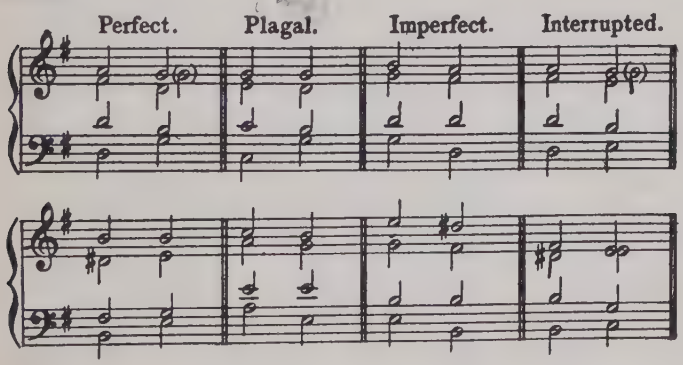


(7) Crossing of the inner parts is always legitimate, provided each voice keeps within its true compass. It is, however, seldom necessary in the early stages. Inner parts should not be crossed with either treble or bass until much experience has been gained.

(8) Consecutive fifths and octaves are forbidden between the same pair of voices : the reason for this prohibition is discussed in an appendix. For the moment, it had better be taken on trust. (But consecutive fifths of which only one is a perfect fifth are unobjectionable, except between the two outer voices.)

The above rules are all that is necessary to ensure good clear writing, and the student who digests them thoroughly at the outset will not find the need of much more in the way of rules as he goes along. One or two fresh ones will naturally come into force with each successive new stage in his training, but he need not fear henceforth that rules will be given him in bulk.

Here are examples of each kind of cadence in major and minor keys. It will be noticed that in minor keys the leading note has to be sharpened in the perfect, imperfect and interrupted cadences :



It will also be noticed that in forming the interrupted cadence, the third is doubled in the last chord. It is difficult to avoid this without breaking rules 3 and 8, as the student may discover for himself by experiment, if he cares to try.

The following exercises should now be worked; care being taken to vary the position and spacing of the chords:

(*a*) Form perfect and plagal cadences in F major, E major, C♯ major, B♭ major, A♭ major, D major.

Form imperfect and interrupted cadences in D major, F♯ major, E♭ major, B major, D♭ major, A major.

(*b*) Form perfect and plagal cadences in A minor, C minor, E minor, G minor, B♭ minor, C♯ minor.

(*c*) Form imperfect and interrupted cadences in B minor, D minor, F minor, G♯ minor, E♭ minor, F♯ minor.

§ 4. More Extended Use of the Common Chords

In these more extended exercises no new principle is involved. Whoever can put two chords together correctly, has it in him to put together a dozen or more; it is merely a question of practice and facility.

There are, however, a few additional points of detail to be remembered:

(1) Major Keys

(*a*) The chord III_a requires a certain discrimination for its proper use: for the present, it had better be used only when preceded and followed by chords with which it has a note or notes in common, *i.e.* I_a, V_a, VI_a.

The progressions II_a-III_a, III_a-IV_a, and *vice versa*, are satisfactory in certain positions, but not in all positions. These can only be recognized by the musical sense; no rule of thumb can ensure their right employment.

(*b*) The chord VII_a cannot be used, although it will appear in the next chapter that VII_b can be used freely. The reason for this lies in the nature of the imperfect fifth (see § 1 (*a*)).

This is one of the most dangerous snags for the beginner, and it is out of the question for him to make further progress until he is sure of avoiding it.

(2) Minor Keys

It must be remembered that there are two forms of the minor scale, the melodic and the harmonic.

Of these, the latter is of very restricted use: the chords II_a, III_a and VII_a are all impossible owing to the false fifth, while the scale is also melodically poor owing to the number of augmented and diminished intervals it contains. IV_a-V_a and V_a-VI_a are useful progressions, and always legitimate; but apart from these the scale contains little of value.

The melodic minor offers much greater resources. To make everything as clear as possible, let us speak for the moment in terms of A minor. Here we have (within certain limits) a choice of F♯ or F♮, G♯ or G♮, and the chords II_a, III_a and VII_a can therefore be formed.

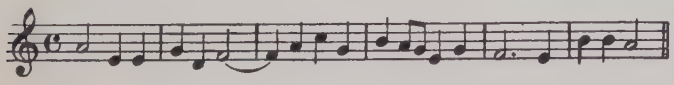
These limits are as follows:

(1) F♯ can only be used if followed immediately by G♯ in the same part; otherwise tonal ambiguity will result. It follows that the chord II_a is only possible for the time being if followed by V_a.

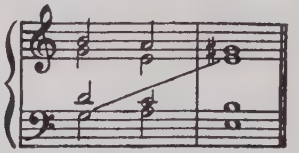
(2) G♯ is needed in the cadences.

(3) The same voice must not move chromatically from G♮ to G♯ or *vice versa*.

With these exceptions G♮ may be regarded as an essential note in the A minor scale, and freely used, especially for melodic purposes, where G♯ would create awkward intervals. The following melody would be detestable if G♯'s were used instead of G♮'s. Try it and see:



N.B. False relations brought about by the use of G♯ and G♮ in close proximity in different voices are usually inoffensive, *e.g.* :

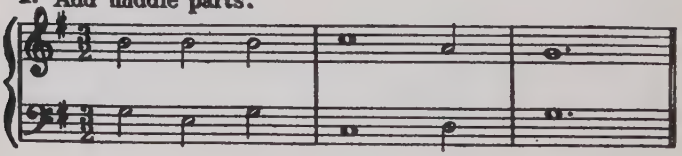


Of course what has been said here of F♯ and G♯, F♮ and G♮, in the scale of A minor, is of general application ; the same holds good of the sixth and seventh notes in all the minor scales.

The following exercises should now be worked. Where the bass only is given, it is best to add the top part as a whole first, and fill in the inner parts afterwards. Generally speaking, it is not advisable for both outer parts to move by leap, especially in the same direction ; it may be done occasionally without ill effect, but if it is done continually, the harmonic continuity is weakened. Fifths and octaves in particular should not be thus approached by the outer voices.

A EXERCISE II.

1. Add middle parts.



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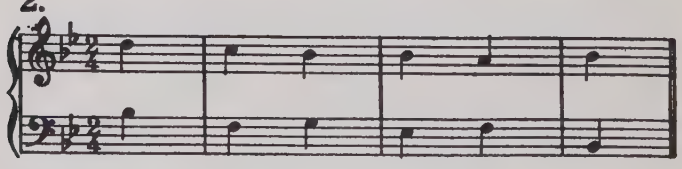

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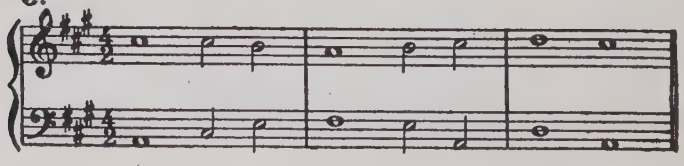

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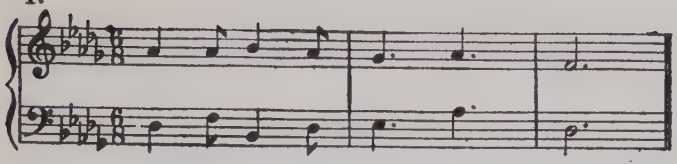

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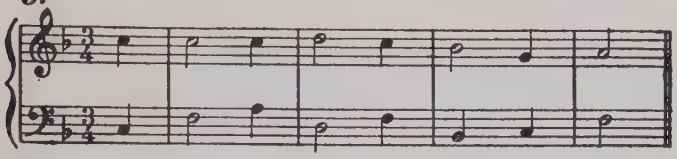
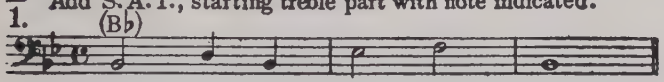


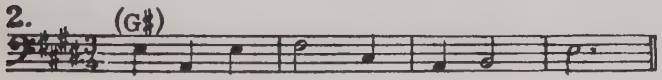
B EXERCISE III.

Add S.A.T., starting treble part with note indicated.

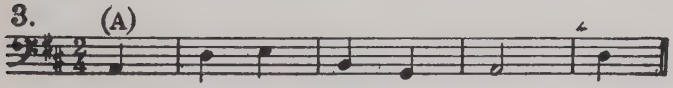
1. (B♭)



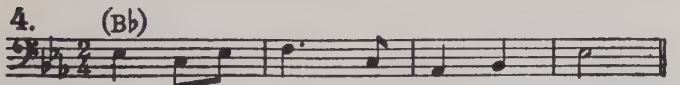
2. (G♯)



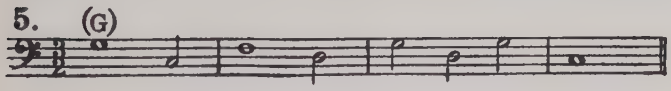
3. (A)



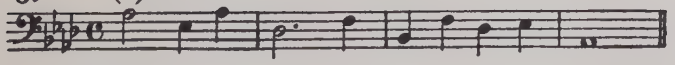
4. (B♭)



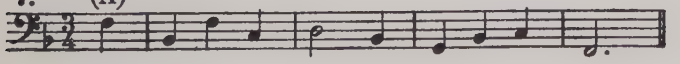
5. (G)



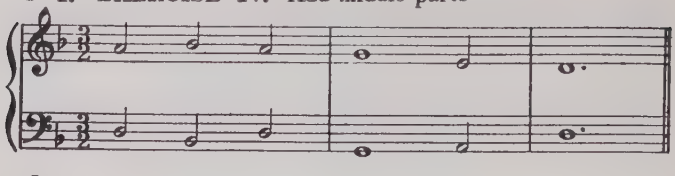
6. (C)



7. (A)



C 1. EXERCISE IV. Add middle parts



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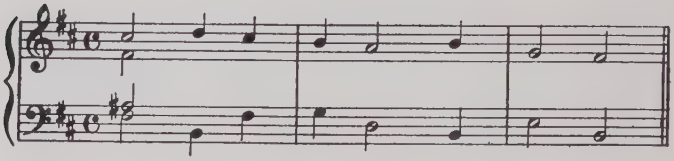

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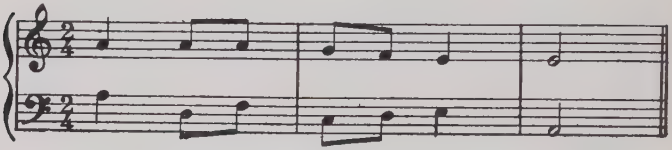

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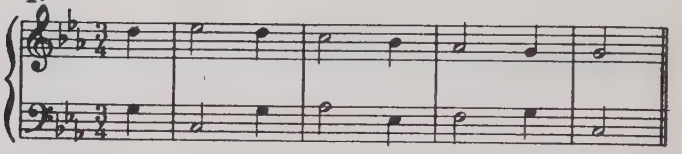

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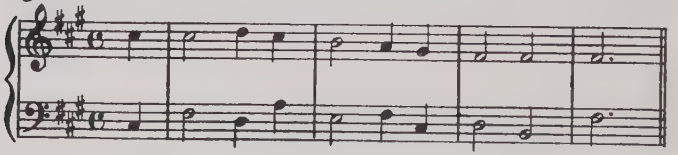
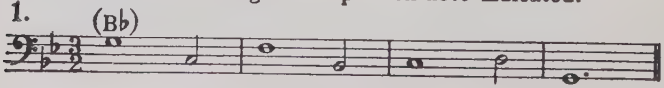


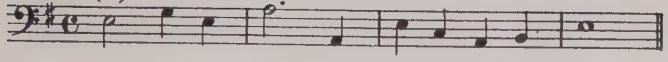
D EXERCISE V.
Add S.A.T. starting treble part on note indicated.

1. (B♭)

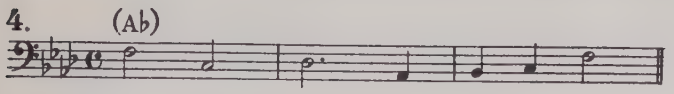


2. (B♯)

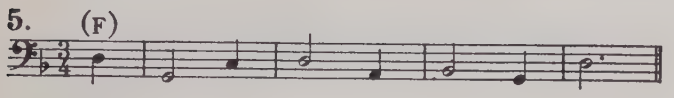
3. (B)



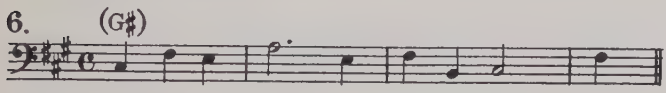
4. (A♭)



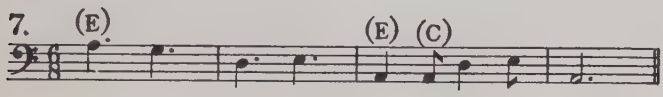
5. (F)



6. (G♯)



7. (E) (E) (C)

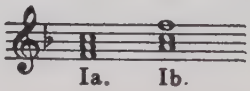


CHAPTER II

FIRST INVERSIONS OF THE COMMON CHORD

§ 1. Doubling

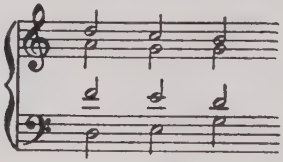
To form the first inversion of a common chord, transfer the root of the chord to the top, leaving the third to form the bass, thus :



All the common chords mentioned in Chapter I may be thus inverted : also the chord VII_a of the major scale, and the chords II_a and VII_a of the harmonic minor scale, although these cannot be used in root position (for reasons, see Chapter I, § 1 (*a*)).

In these three last-mentioned chords, double the bass or the third rather than the sixth ; in the others, double the third or sixth rather than the bass.

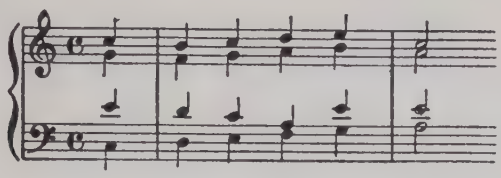
A frequent exception to the latter part of this rule is found in such progressions as the following :



where the smooth conjunct movement of the tenor part justifies the doubling of the E in the middle chord.

Where a succession of chords of the sixth occurs on a bass moving by step, it is not possible to double the same note in each

chord without writing consecutive octaves. Usually 3 and 6 are doubled alternately, with occasional help from the doubled bass, thus :



Exercise VI. Preliminary Exercise. Space out the chords of the sixth on *every* degree of the following scales, taking care to vary the spacing in every scale : D major, A major, B♭ major, E♭ major, E minor, C♯ minor, D minor, F minor.

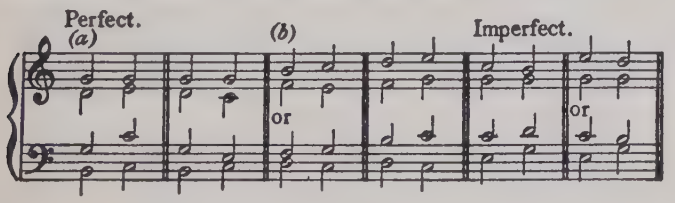
§ 2

The next question is : When and how is one to use these chords ?—$\frac{6}{3}$ chords, as they are often called for convenience.

The obvious answer is, that for the sake of variety every piece of harmony should contain a fair proportion both of $\frac{5}{3}$ and $\frac{6}{3}$ chords, the former perhaps predominating, on account of the greater stability they afford.

But as regards the $\frac{6}{3}$ chords, certain other precautions must be observed :

(1) At the cadential places, both final and intermediate, $\frac{5}{3}$ chords are required. The four fundamental cadences, it will be remembered, are all formed by $\frac{5}{3}$ chords. Yet the following varieties of the perfect and imperfect cadences are often useful, both in major and minor keys :



[Other spacings of the above of course are also possible. But in the final cadence of a piece, the effect is strongest where *both* chords are taken in root position.]

(2) It is never good for both outer parts to approach (or quit) a $\frac{6}{3}$ chord by leap, except from (or to) a $\frac{5}{3}$ chord, with which it has at least 1 note in common. Even so it should be done sparingly, and preferably by contrary motion.

Even in the case of the $\frac{5}{3}$ chords, as we saw above, this is true to a large extent ; much more so in the case of the $\frac{6}{3}$ chords. Failure to grasp this connection between melodic movement and harmonic coherence is the cause of much of the unsatisfactory work so often produced by beginners.

§ 3. Inter-connection of Structure and Harmony

From what has been said above (§ 2 (1)), it will be clear to the student how vain and foolish it is to attempt to harmonize even the simplest bass or melody without first examining its phrasing and structure. If the phrasing is shown, he must take care to harmonize the phrase-ends cadentially. If the phrasing is not shown, he must discover it for himself, and then form the cadences accordingly.

He will be the more likely to do this right if he remembers the following points :

(1) The commonest structural unit is the 2-bar or 4-bar unit. Time and length of bar show which of these is the more probable : $\frac{3}{8}$, for instance, suggests the greater likelihood of a 4-bar unit, $\frac{4}{4}$ of a 2-bar.

(2) A 3-bar unit is also to be met with, though not so frequent as the 2- and 4-bar unit.

(3) The units composing the entire structure are generally symmetrical ; that is to say, a 4-bar unit or phrase is generally balanced by another 4-bar phrase, the whole thus consisting of 8 bars divided into two equal halves.

(4) But as, just as in poetry, a metre may consist of lines of different length, so a musical sentence may consist of phrases

of different length. You may find instead of an 8-bar tune, for instance, a 10-bar tune, divided into 4 + 4 + 2 ; another 10-bar tune might be divided into 3 + 2 | 3 + 2, and so on.

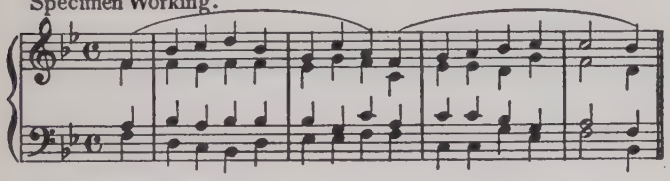
Nevertheless, the symmetrical 8, 12 or 16-bar sentence is the commonest type of structure, and every student must be able to recognize this type infallibly at sight.

(5) The tune (or bass) may start either on an up-beat or a down-beat ; whichever it is there is a probability (not a certainty) that each of its component phrases will start likewise.

The following exercises should now be worked, after the specimen working has been carefully examined :

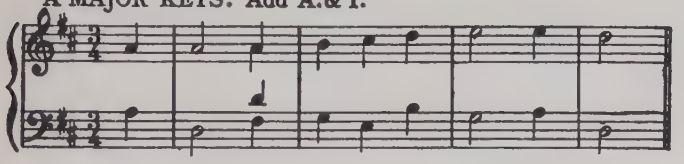
MAJOR KEYS.

Specimen Working.



EXERCISE VII.

1. A MAJOR KEYS. Add A. & T.



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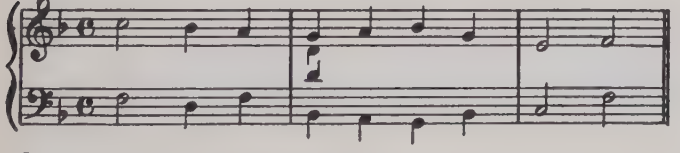

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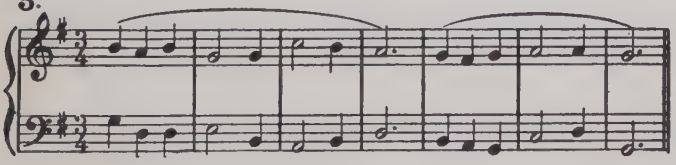

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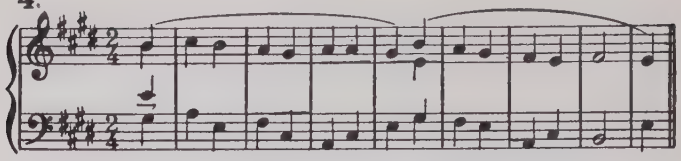

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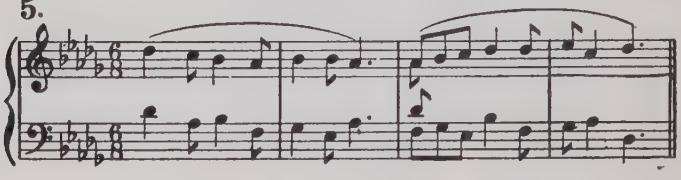
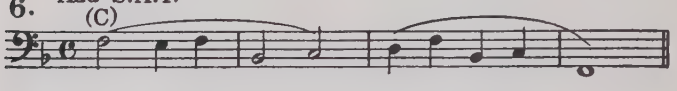


6. Add S.A.T.



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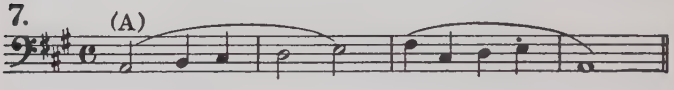

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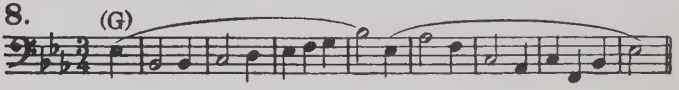
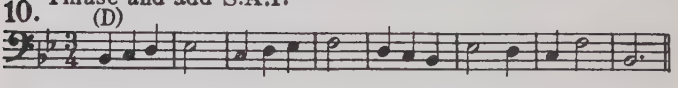


9.

10. Phrase and add S.A.T.



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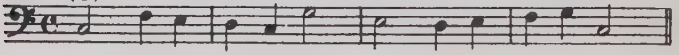

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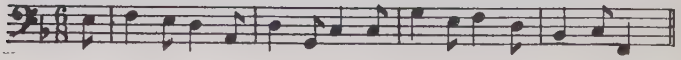
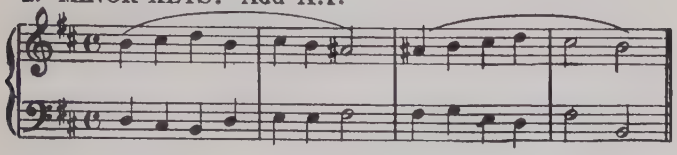
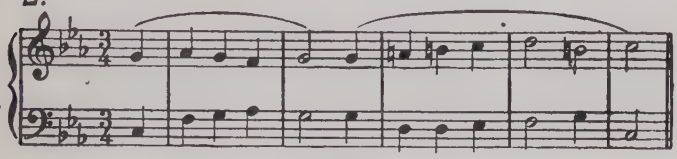


B EXERCISE VIII.

1. MINOR KEYS. Add A.T.



2.



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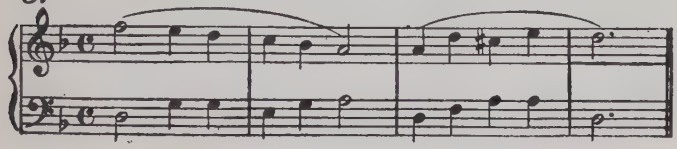
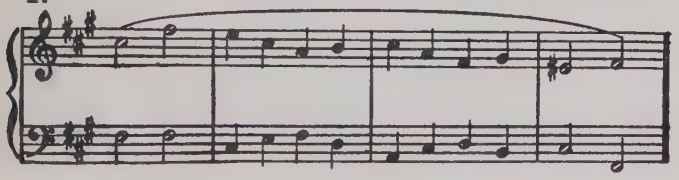
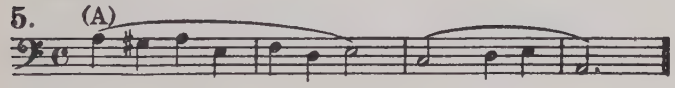


4.



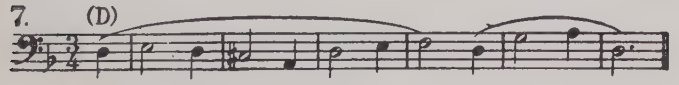
Add S.A.T.

5. (A)

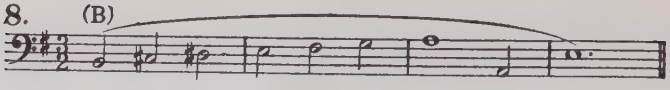


6. (C)

7. (D)

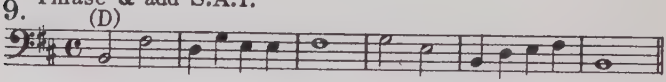


8. (B)

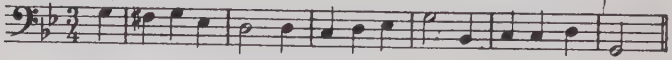


9. Phrase & add S.A.T.

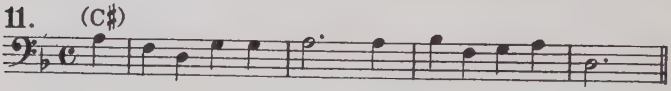
(D)



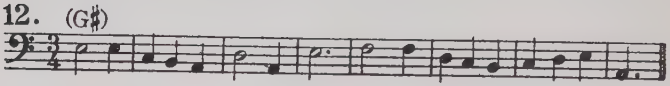
10. (G)



11. (C♯)



12. (G♯)



CHAPTER III

HARMONIZATION OF MELODIES

§1

Most students find it much easier at first to add parts to a given bass than to find a good bass to a given melody, even if the melody be of their own devising.

Nevertheless it is only with the harmonization of melodies that harmony in the real sense can be said to begin; the student should therefore school himself to the attempt at the earliest possible moment, *i.e.* as soon as he has grasped (in a practical sense) the nature of simple chord-sequences and the natural progression of parts which determines them.

The first difficulty presenting itself to many students (not to all) is this: To find the bass, one must think downwards from the melody. But to complete the harmony, one must then no longer think downwards from the melody but upwards from the bass one has just found

Such a caution may seem absurd, but experience has shown the writer that beginners do sometimes fall into this confusion, and consequently are apt to write $\frac{6}{4}$ chords in mistake for $\frac{6}{3}$ chords.

§2

The first thing to realize is this, that for each note of the melody, there are (for the time being) *never more than four alternative bass notes, and sometimes less.* The bass note may be an octave away from the melody note, or a perfect fifth, or a

third or a sixth (or of course the corresponding compound intervals —fifteenth, twelfth, etc.). *It cannot be a fourth from it, nor a second, nor a seventh, nor yet any augmented or diminished interval.*

The question that arises therefore is, what sort of considerations may incline us to prefer one to another of these four apparently equally sound alternatives?

The answer is determined in the long run by the harmonic instinct of the student; in the meantime, the following points will help to guide him:

A (1) The final cadence will be a perfect or a plagal cadence (more commonly the former). The last two bass notes are therefore easy to determine.

A (2) The intermediate cadence (if there is one) may also be one of these, or an interrupted cadence. More probably, however, it will be a half-close.

A (3) If the melody is not phrased, the student must phrase it himself by the help of the hints given on p. 16, in order to find out where the intermediate cadence or cadences come.

A (4) If the melody starts on a down-beat, the first chord is likely to be the tonic chord, probably (not necessarily) in root position.

A (5) If the melody starts on an up-beat, the first chord again may well be the tonic chord. If not, it will probably be the dominant chord, and if so, the second chord will probably be the tonic chord. In this case, one of the two chords had better be in root position (not necessarily both).

From the foregoing, the student should be able to decide on the pivotal notes of his bass without great difficulty. To fill in the remainder of it, the following additional points may well be borne in mind:

B (1) It is seldom good for both outer parts to move by leap at the same time, especially in the same direction (but there are exceptions, see p. 16).

B (2) The bass should not ever be too far away from the treble; rarely more than 2 octaves, and usually less; 2 octaves and a fifth is about the outside limit.

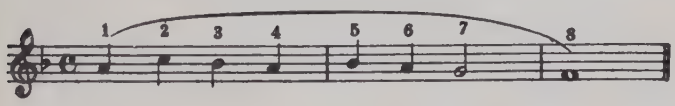
B (3) Similar, oblique and contrary motion should all be used for the sake of variety.

B (4) Where oblique motion is produced by the repetition of a note in the bass, such repetition is usually more effective strong to weak than weak to strong.

B (5) The bass as a whole should preserve a certain order and symmetry—in other words, should conform to the fundamental principles of good part-writing affirmed on p. 6 (3).

B (6) Apart from the cadences, be sparing of the tonic and dominant chords in root position, especially on strong beats.

To illustrate all this, let us work one or two examples, so to speak, aloud. Take first the following:

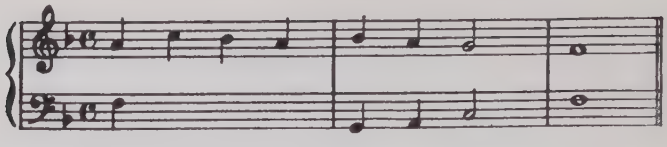


This short phrase clearly has no half-way close: the only cadence is the final one, and that is evidently perfect, not plagal. This gives us C and F as the last two notes of the bass. F, moreover, must be the opening note, as the first chord is clearly tonic and not dominant.

It will be wiser not to take the other notes as they come in isolation, but to study the phrase as a whole. The repetition of the notes B_b-A in the 1st and 2nd bars will need care, or the harmony may become monotonous. Moreover, the 2nd A (note 6) has not much choice. F would anticipate and weaken the cadence that is just coming. D is impossible (consecutive fifths). C would be rhythmically bad (repeating a bass note weak to strong). A alone is left; and in view of the preceding B_b it will be safer to harmonize it as I_b than as III_a (see p. 8).

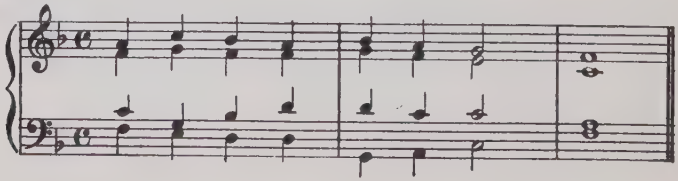
Nor has the B_b immediately preceding it much more freedom. E is impossible (false 5th), so is B_b (consecutive octaves). D and G remain, and of these G gives the stronger approach to A (the ear tells one at once that this is so).

Therefore we have the following partial skeleton :



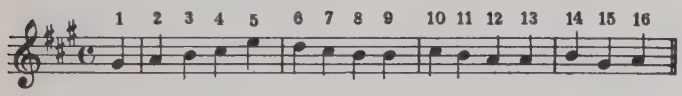
The GAC in the bass could be taken in the higher ocatave, but they would lie then rather high for a bass, and the inner parts might be cramped for room at the cadence. Therefore the lower octave is best, and therefore at (2) the bass had better go down and not up—to E or C, not A—otherwise he may find his G (note 5) inaccessible when the time comes to take it. B♭ (note 3) must have D. E is impossible (false 5th) ; B♭ is inaccessible either from C (consecutive octaves) or E (tritone) ; G would be good enough in itself, but would spoil the G at note 5. On the whole, therefore, FED seem the most satisfactory choice for the first three notes.

A only remains (note 4). Of its four possible bass notes, F would be rather dull, moreover the high F would give a bad approach to the following G, whilst the low F would itself be difficult to approach from D. A would be unsatisfactory : it would have to be harmonized as I_b not III_a (see p. 8), and would thus anticipate chord 6 and make the harmony monotonous. Of the other two, D is better than C. C does not give a very good approach to the chord at (5) : try it and let the ear judge. D, on the other hand, stabilizes the harmony without pulling it up too much : the occasional repetition of a note in the bass is good, provided it occurs strong to weak, and provided also the note can be so repeated without becoming obtrusive. Here there is no danger of that, as the D does not occur again. Therefore for the final harmonization of the given phrase the following is reached :



It must not be thought that so laboured an analysis will be necessary for any length of time ; on the contrary, the finding of a simple bass quickly becomes instinctive to anyone gifted with a normal harmonic sense. But in the first stages of harmonizing melodies, the analytical method is the surest in the long run, as it helps the student to realize how all the rules derive ultimately from one great principle—that of obtaining interest and variety without unduly sacrificing unity and stability.

Let us now take a longer melody and deal with it in the same way, but rather more summarily :



Here there are no phrase marks, but the structure (4 bars $\frac{4}{4}$ time with up-beat) leads us to expect a cadence (probably imperfect) at the place marked 8, and that expectation is confirmed when we find that the note there is part of the dominant chord and the note before it part of the tonic chord. The final cadence again is perfect, not plagal. The remaining notes settle themselves as follows (it must be recognized that sometimes the alternatives are real and not apparent only, so that the final version must not be regarded as the only one possible) :

(1) E (dominant : tonic start impossible).

(2) C♯ or A rather than F♯ or D (to declare tonic chord). Both equally good : take C♯ for luck.

(3) and (4) B, A gives a logical step by conjunct and contrary motion down to the tonic.

(5) C♯ (A dull, G♯ too low, E bad—octave approached by leap in both outer parts).

(6) D (new note, therefore better than B ; G♯ impossible ; F♯ possible but less strong than D).

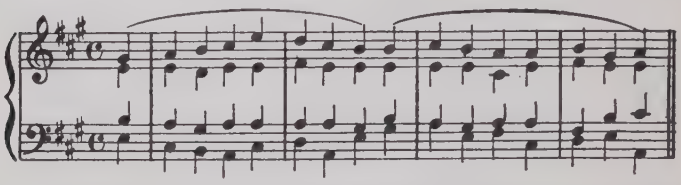
(7) A } (8) E } already settled.

(9) (10) G♯, A
(11) (12) E, F♯
(13) (14) C♯, D

These six notes taken as a whole give the bass so symmetrical and orderly a configuration that they may well be adopted *en bloc* without further enquiries, though other satisfactory harmonizations could be found.

(15) E
(16) A } already settled.

Here then is the final result :

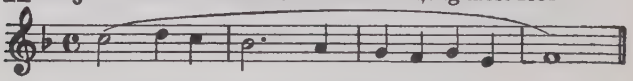


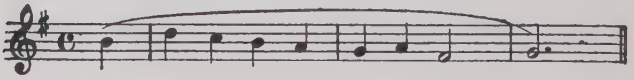
The middle parts are uninteresting, but that is inevitable, seeing that the guiding rule at present is to leave them undisturbed when possible. The melodic and rhythmic interest of the inner parts becomes of ever-increasing importance later on, when harmony and counterpoint join hands ; at this early stage the student need not trouble his head overmuch about them.

N.B. In the last chord of a minor melody the major third may generally be used instead of the minor if preferred ; it often gives an air of greater finality to the close. A major third in this context is known as the " Tierce de Picardie."

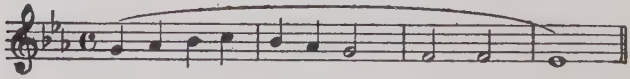
EXERCISE IX.

A MAJOR KEYS. Harmonize the following melodies.

1.


2.


3.

4.


5.

6.

7.

8.

B MINOR KEYS.

9.

10.

11.

12.

13.

14.

15.

16.

EXERCISE X.

Phrase and Harmonize the following melodies.

A MAJOR KEYS.

1.

2.

3.

4.

5.

B MINOR KEYS.

6.

7.

8.

9.

10.

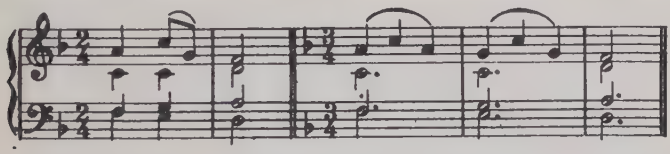
CHAPTER IV

TWO OR MORE NOTES TO ONE

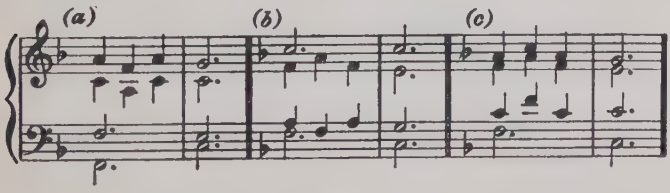
HITHERTO a separate chord has perforce been used for every note of the melody or bass. The time has now come to get a little more flow and variety into the parts by the use of subsidiary harmony and passing notes.

§ 1. Two or more Essential Notes

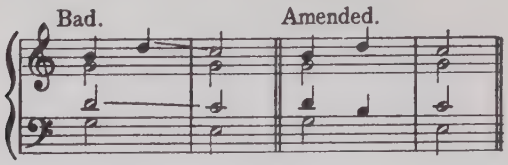
It is always possible to harmonize two (or more) notes to a single chord when both (or all) are essential notes of that chord :



In the above only one voice (the top one) changes its position, but the same thing may happen in more than one voice at the same time :



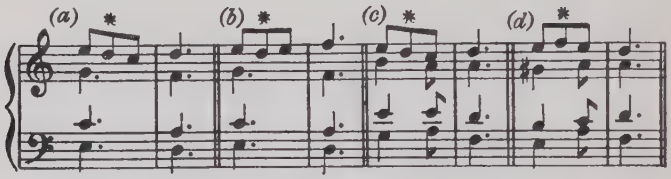
Care must be taken in the matter of prohibited consecutives: the change of position in one voice may frequently necessitate a similar change in one of the other voices also:



§ 2. Two or more Unessential Notes

These subsidiary notes may also be unessential notes, foreign to the harmony: they are then known as "passing-notes."

A passing-note may either pass forward to a new note or back to the note it started from; and the harmony may or may not change meantime:



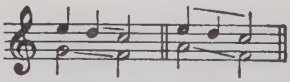
The essential things to remember are:

(1) Passing-notes must (for the present) be diatonic.

(2) They must be approached and quitted by step.

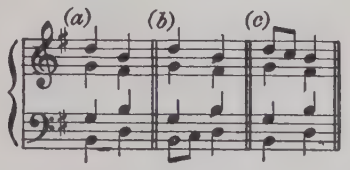
(3) They can and should be used freely in all parts.

(4) They cannot "save" forbidden consecutives, although they may create them. The following are both traditionally regarded as wrong, and both would be blue-pencilled by most examiners:

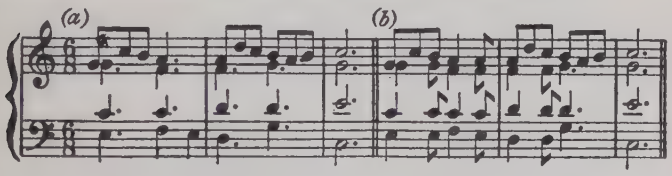


Although passing-notes have a certain cohesive property, it is true in the main that harmonic progressions unsatisfactory in

themselves will not be made right by the addition of passing-notes. In this connection the caution B (1) on p. 22 is specially to be remembered. None of the following, for instance, is quite convincing :



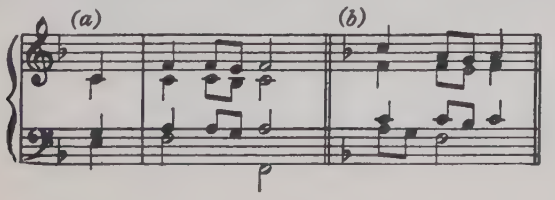
It is also possible for the harmony to be sounded again, together with the passing-note ; compare the two following :



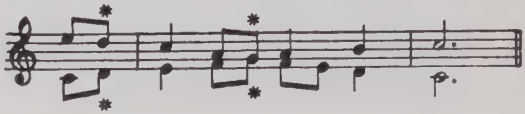
Of these (*a*) is obviously the smoother, (*b*) obviously has greater strength and vitality. Experience alone can show the student how far the second method may safely be employed ; moreover, it is to some extent a question of temperament, and of the constitution of the individual ear.

§ 3. Doubling

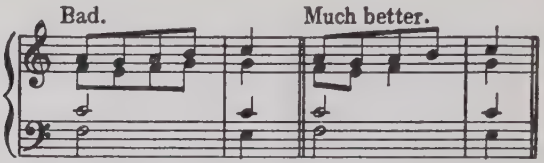
Passing-notes may be doubled by any voices in thirds or sixths or (more sparingly) in thirds and sixths together ; this last should only be done by the three upper parts, while the bass remains stationary (see (*a*)). Even the fourth and the sixth may safely be so treated in the upper parts (see (*b*)) :



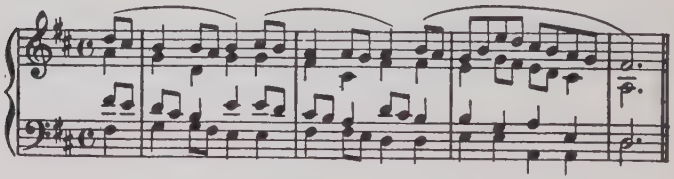
These are only effective in close position, and (for beginners) when they pass back to the note they started from. Passing-notes that move forward had better be doubled in 3rds or 6ths only (the octave or unison is also good when they are passing in opposite directions) :



It must be emphasized once more that all passing-notes must pass forwards or back, and by step ; they cannot remain where they are in anticipation of the harmony that is coming. This effect is particularly bad in the case of doubled passing-notes, one of which moves and the other does not :

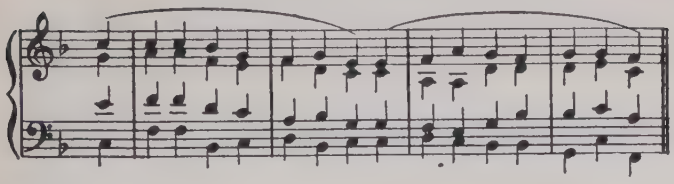


The following example gives a good general idea of the way subsidiary and passing-notes can be distributed among the different voices :

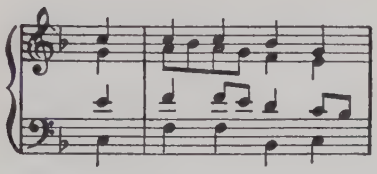


The following preliminary exercise should now be worked.

Introduce subsidiary notes of various kinds into the following exercise, distributing them as equally as possible between the different voices :



Start thus :



Now the following melodies and basses should be harmonized, subsidiary notes of course being freely used : the fewer there are in the given part, the greater the opportunity to use them in the other voices. From now onwards the middle parts must surrender some of the undisturbed repose which they were encouraged to enjoy in the first three chapters.

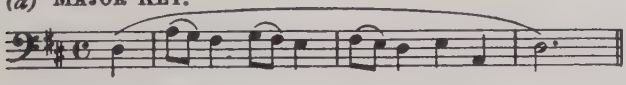
(Chapter XII should also now be read, and some of the exercises worked ; it is recommended that henceforward the study of harmony and counterpoint should proceed concurrently.)

EXERCISE XI.

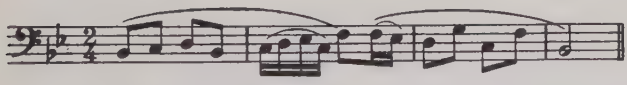
Harmonize the following basses and melodies, using passing and subsidiary notes where suitable in the parts added as well as the given part.

(a) MAJOR KEY.

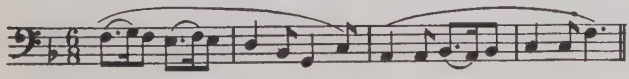
1.



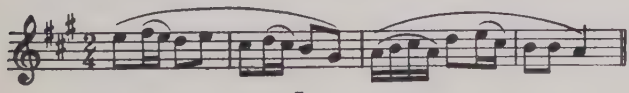
2.



3.



4.



5.

6.

(b) MINOR KEY.

7.

8.

9.

10. in A♭ major

11.

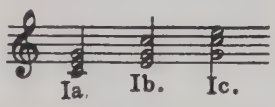
12. F major

CHAPTER V

THE CHORD OF THE $\frac{6}{4}$; THE CHORD OF THE DOMINANT SEVENTH IN ROOT POSITION

§ 1. The Cadential $\frac{6}{4}$. (I_c and IV_c.)

In this chord the 5th of the original triad becomes the bass, the other two notes being disposed (as the name $\frac{6}{4}$ implies) a sixth and a fourth above it, thus :



In this chord the 4th is a discord, and always resolves downwards by step ; hence it must on no account be doubled, or consecutive octaves would result.

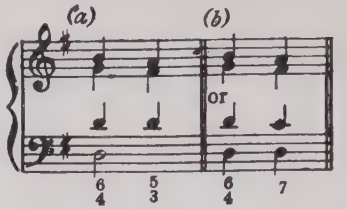
Broadly speaking, the bottom note of the $\frac{6}{4}$ chord is the only satisfactory note to double.

Apart from this, the chord is hedged about with restrictions, which only the expert can afford to disregard ; the beginner should on no account attempt to do so. Here they are :

(1) The chord is chiefly used on the dominant and (to a lesser extent) the tonic notes of the scale. Of the others, VII_c is bad, the rest possible, but seldom useful.

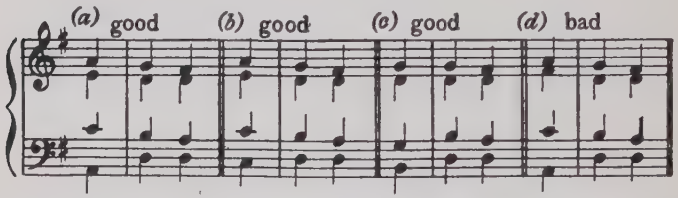
(2) It resolves on to a $\frac{5}{3}$ on the same bass note ; in other words, the bass remains, the 4th resolves downwards by step (and the sixth usually falls by step with it).

In the case of V_c, the dominant 7th (see § 3 of this chapter) is also a good chord of resolution :

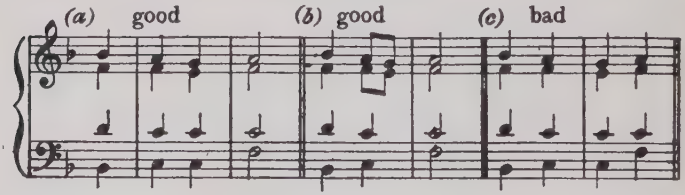


(The bass note of course may be either held, or repeated, or moved up or down an octave, as convenient.)

(3) The discord need not be prepared, but the bass should not be approached by leap except from a $\frac{5}{3}$ chord in root position. From a $\frac{6}{3}$ chord the approach is by step only, except from its own $\frac{6}{3}$ chord :

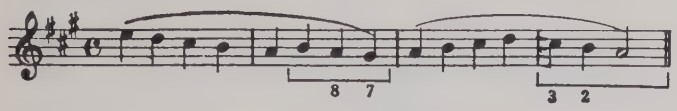


(4) The $\frac{6}{4}$ (like discords in general) requires stronger accentuation than the chord of its resolution ; it is best taken on a strong beat and resolved on a weak beat ; if taken on a weak beat it should be resolved within the beat :

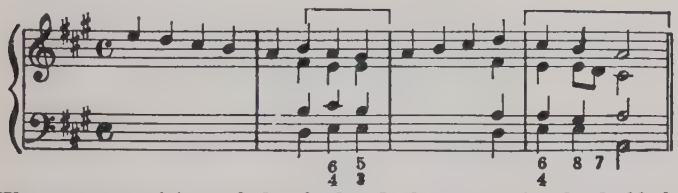


As the name of this chord implies, it is chiefly used in cadential places ; if the bass pauses on the tonic or dominant note at such places, a $\frac{6}{4}$ chord will be effective. In the case of a melody, if the melody drops from 8 to 7 or from 3 to 2 at the phrase-

ends, that again is the place for a $\frac{6}{4}$. Take, for instance, the following:



The last thing that usually occurs to the beginner is to use the $\frac{6}{4}$ chord in such cadences, yet there and there alone is the chord really useful:

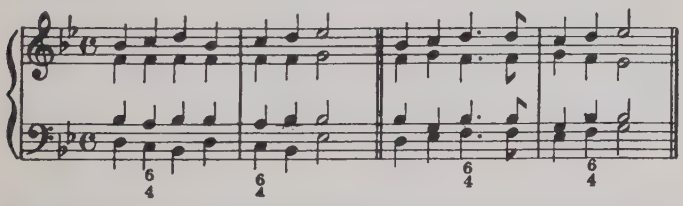


The exact position of the $\frac{6}{4}$ chord above, (*a*) in the half-close, (*b*) in the full-close, should be carefully noted.

§2. The Passing $\frac{6}{4}$

The passing $\frac{6}{4}$ is quite different from the above. It may be used either on weak or strong accents, *but only under the following condition:*

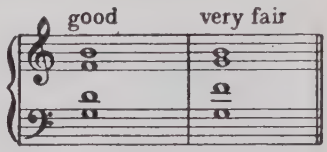
Both outer parts must be moving by step, preferably, though not necessarily, in opposite directions:



The above are not given as ideal harmonizations of the passages, but merely to show how the passing $\frac{6}{4}$ can be used with tolerably good effect at different places in the bar. It is by no means an indispensable chord, however, and any student who finds difficulty in using it right may well be warned off it altogether.

§ 3. The Dominant Seventh (Root Position)

Take the chord V_a, put the seventh of the chord on top of it, and the resulting chord is the dominant seventh (V_a^7). This chord obeys, of course, the same principles as other chords in the matter of spacing, but as it is a four-note chord, no note need be doubled. Preferably, no note should be doubled, but sometimes it is convenient to double the root and omit the 5th :



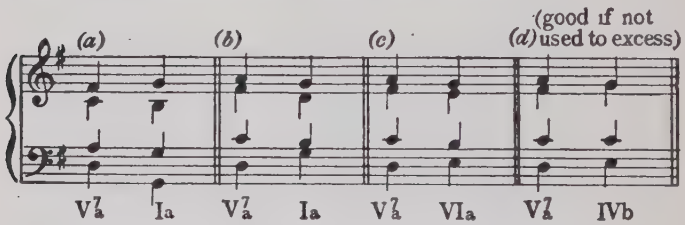
This discord (like the $\frac{6}{4}$) need not be prepared : the standard rules for its resolution are as follows :

(1) The seventh falls one degree (if in an inner part, it may occasionally remain : see (*d*) in example below).

(2) The third (the leading note) tends to rise to the tonic, but does not necessarily do so unless it is in the top part (see p. 6 (4)).

(3) The bass rises a 4th (or falls a 5th) or rises one degree.

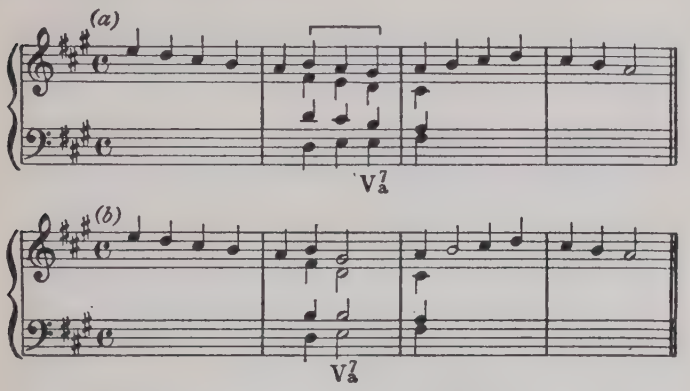
In other words, the chord of the dominant seventh gives us varieties of the perfect and interrupted cadence :



The chord is thus useful as giving variety in positions of this kind : otherwise (apart from modulation, where it is indispensable) it is not of vast importance.

It is seldom good to use it as a substitute for the plain V_a at the half-close, particularly if the chord is held for any length of time. If the chord is only held for a single beat, V_a^7 is possible, provided

that the next chord is either I_a or VI_a. The following will illustrate what is here meant :

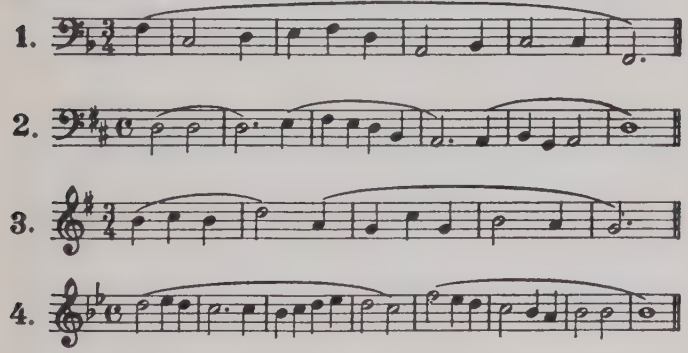


In (*a*) the dominant seventh is possible : in (*b*) the effect of it is offensively weak. As a point of repose, generally speaking, the chord has no value at all.

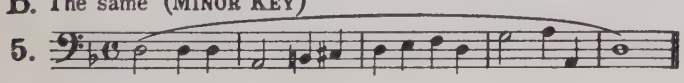
The following exercises should now be worked :

EXERCISE XII.

A. Basses and Melodies **without** passing notes. (MAJOR KEY)



B. The same (MINOR KEY)



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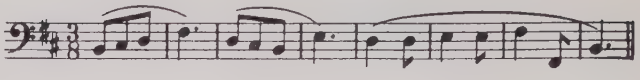
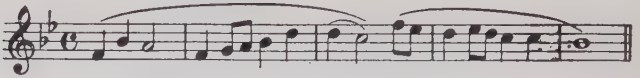


7.

8.

More elaborate melodies.

9.



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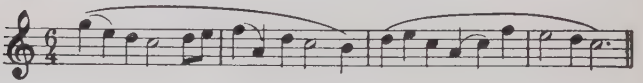

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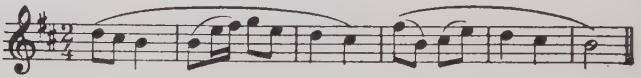

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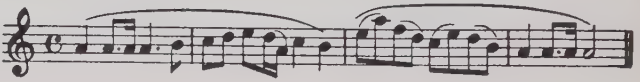


CHAPTER VI

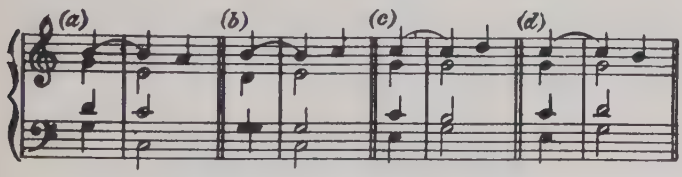
SUSPENSIONS

§ 1

A NOTE of a chord may sometimes be held over until the other parts have sounded their notes in the next chord ; such a note is said to be "suspended." This note may be part of the new chord or not.

If it is, it is called a suspended concord and needs no special treatment.

If it is not, it is what is known as a suspended or prepared discord and requires resolution. Resolution means proceeding *by step* to its harmony note in the new chord. The step may be upwards[1] or downwards ; the latter is more effective except where the movement is a semitone only. In the subjoined example (*a*) is as good as (*b*), but (*c*) is not as good as (*d*) :

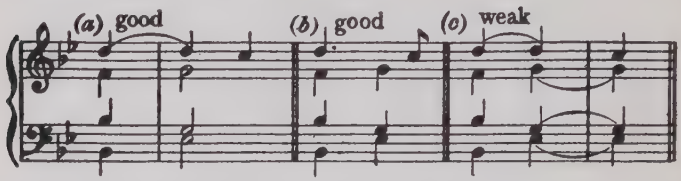


Before proceeding further, it is necessary to emphasize three points in connection with the treatment of suspensions. The

[1] Upward-resolving suspensions are sometimes distinguished from the others under the term "retardations," but there seems no adequate reason for giving them a separate name of their own.

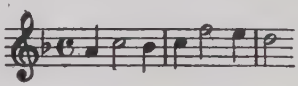
word "emphasize" is used advisedly, as students otherwise intelligent often show themselves curiously dense in these respects :

(1) The discord must carry a stronger accent than its resolution. If the chord of preparation comes on a strong beat, and the discord on the next weak beat, then the discord must be resolved *within* that weak beat (cf. what was said above, p. 36, in respect of the $\frac{6}{4}$ chord), *e.g.* :

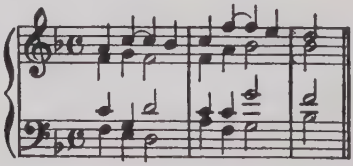


(2) Look carefully at (*b*). It will be noticed that although there is a discord prepared and resolved, there is no slur or tie mark to indicate the process : there is only the dot.

The student must realize that this sort of thing happens continually : if he waits to see a slur before using a suspension he will produce a vast amount of crude and dull harmonization. Very few beginners realize that in a phrase of this kind :

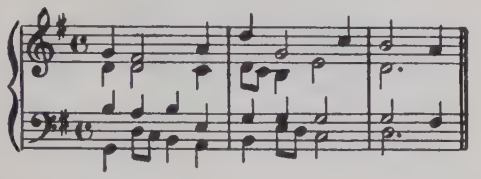


the last thing that is wanted is a syncopation of the harmony. *In all such cases the seemingly syncopated note should be mentally re-written as a tie*, and the true nature of the harmony implied will be immediately manifest :

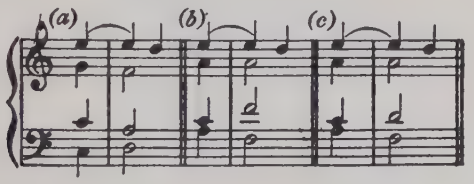


In the above example, the "syncopated" note in each bar moves by step, and can therefore be trusted as a suspended

discord. If it moves by leap, of course it has to be treated as a suspended concord: or alternatively two different chords may be used at the 3rd and 4th beats; these two alternatives are respectively illustrated in the second and first bars of the following:

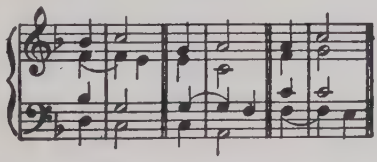


(3) It is usually better not to double the note on which the discord is going to resolve, except in the bass. In the following (*a*) is good, (*b*) is smoother in effect than (*c*):



§ 2

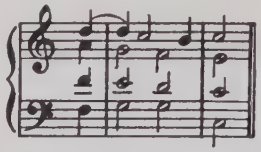
Suspensions may (and should) be freely used in the lower and middle parts just as in the top part:



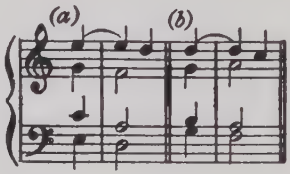
It is not necessary that the discordant note should actually be tied over: very often it is better to sound it a second time. The treatment of the discord is not thereby affected at all. The suspended discord always looks well on paper, but the re-sounding of the note is often more effective in actual per-

formance, especially at an instrument like the piano, which has no sustaining power.

The chord of resolution need not be a common chord : it may equally well be a $\frac{6}{4}$ or 7 chord :



A suspended discord does not break consecutives, a suspended concord does :

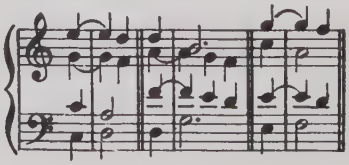


The effect at (*a*) above is undoubtedly very much that of consecutive octaves : at (*b*) it is not at all that of consecutive fifths.

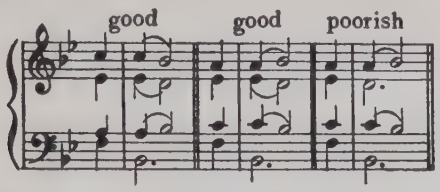
[Nevertheless it is only fair to warn examination students that the old-fashioned type of examiner (by no means extinct, though dying hard) would condemn both alike on the purely arbitrary and dogmatic ground that " Progressions that would be incorrect without suspensions are equally incorrect with them."]

§ 3

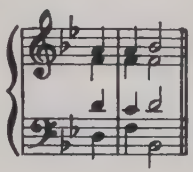
Suspensions doubled in thirds and sixths are often feasible :



The suspension of the three upper notes of the dominant chord is very frequent at a cadence, and the effect is always good—far stronger than when two only are suspended :



Apropos of the above, it may be remarked that when a melody ends in a cadence such as the above, beginners hardly ever harmonize it right by instinct. They nearly always produce something of this kind :



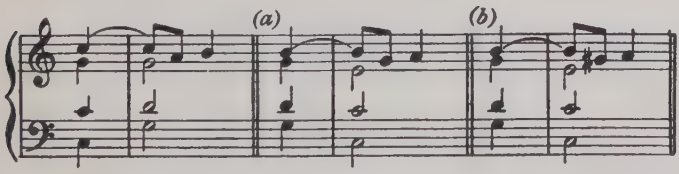
It usually has to be drummed into them by main force that the bass should almost always reach its cadence note on the strong beat, whatever the other voices may do.

§ 4. Ornamental Resolutions

In conclusion, it remains to mention one or two ornamental forms of resolving discord that are in common use :

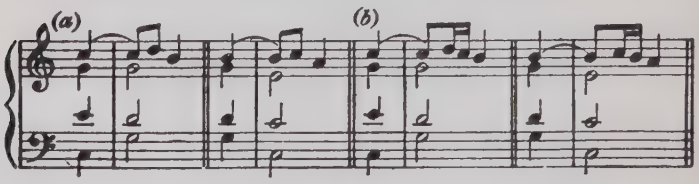
A. *Descending resolutions.*

(1) The discordant note may drop a third and then rise by step to the note of resolution :

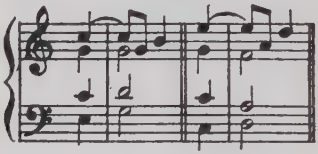


[Note that the rise of a tone is often altered to the rise of a semitone by the chromatic alteration of the middle note, as shown at (*b*).]

(2) It may also rise a step and then fall a third to its true note of resolution :

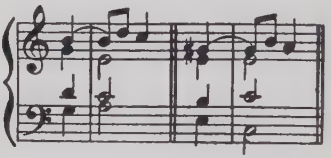


(3) Or it may fall to the nearest intervening note of the chord of resolution :

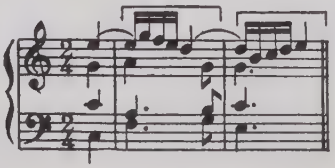


B. *Ascending resolutions.*

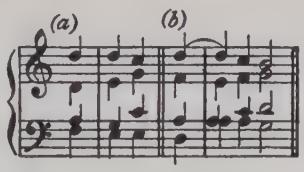
These may rise a third and then fall a step :



It is easy to see how from these simple ornamentations arise more extended resolutions such as the following :



It is often convenient to change the spacing of a chord during resolution (*a*), or even to change from a $\frac{5}{3}$ to a $\frac{6}{3}$ chord or *vice versa* (*b*):



The following exercises should now be worked. In working the basses, suspensions should be freely introduced into the upper and middle parts. Sometimes the suspension is in the bass itself, but there are plenty of opportunities for using them elsewhere as well.

EXERCISE XIII.

MAJOR KEY.

1.

2.

3.

4.

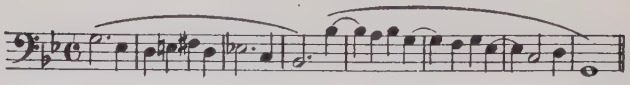
MINOR KEY.

5.

6.

7.

8.



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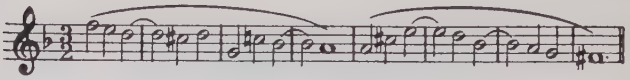

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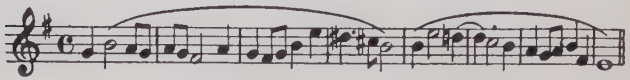

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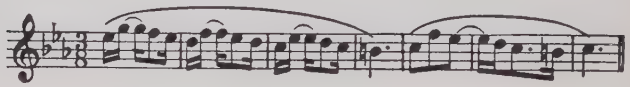
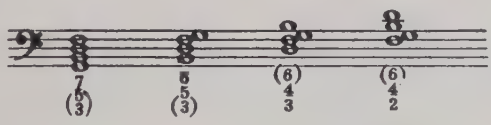


CHAPTER VII

THE INVERSIONS OF THE DOMINANT SEVENTH

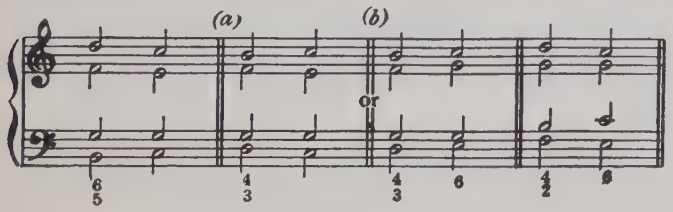
THE Dominant Seventh, like the Common chord, is capable of inversion; as it is a four-note chord, there are naturally three inversions, viz.:



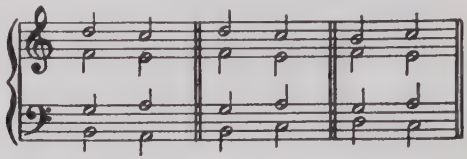
The full figuring is shown below the chords, but in actual reference the figures shown in brackets are usually omitted, the three inversions being figured respectively as $\frac{6}{5}$, $\frac{4}{3}$ and $\frac{4}{2}$. It is important for the student to memorize these figures, and to recognize them also under their other designations of V^7_b, V^7_c and V^7_d.

The resolution of these discords is simple, following broadly the same principles as govern the resolution of the chord in its root position, except that the bass no longer moves a fourth or fifth, but almost invariably by step.

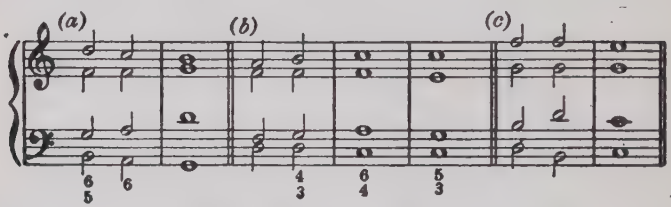
The seventh still usually falls by step, the leading note still usually rises, so that we get the following typical resolutions:



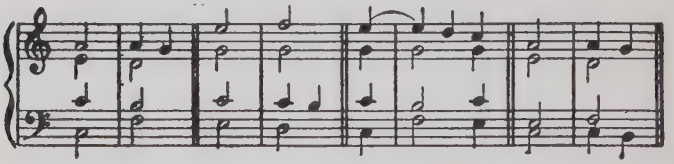
It will be noticed that in the second inversion ($\frac{4}{3}$) the seventh may rise instead of falling. It will also be noticed that the above are all varieties of the perfect cadence. $\frac{6}{5}$ and $\frac{4}{3}$ also give varieties of the interrupted cadence (but not $\frac{4}{2}$):



Exceptionally the 7th may remain (*a*, *b*); exceptionally, also, the resolution may be to a neighbouring position [1] before going to the tonic (*c*):



It must not be forgotten that each new chord learnt extends the possibilities of suspension:

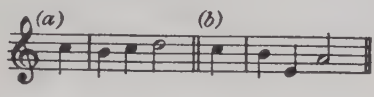


Many students find a certain difficulty in making themselves instinctively familiar at the outset with the constitution and behaviour of these chords. The following preliminary exercise, laborious and mechanical as it is, will save trouble for many in the long run:

[1] By "neighbouring" is meant (*e.g.*) that the $\frac{4}{3}$ may go either to the $\frac{6}{5}$ or the $\frac{4}{2}$ but not to the root position, nor should the $\frac{4}{2}$ pass to the root position, though the root position may pass to the $\frac{4}{2}$.

Show the various inversions of the dominant seventh and their normal resolutions in any six major and any six minor keys, varying the spacing as much as possible, and showing each inversion in at least two different spacings in each key.

Naturally, in harmonizing melodies, it is no longer possible to limit the bass to notes distant an octave, a fifth, a sixth, or a third from the bass, as laid down in Chapter III. Nevertheless, care must be taken that discordant notes are only selected when it is possible to resolve them properly. Consider the two following fragments :



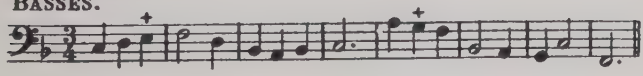
At (*a*) the student can say, " I will take F as my bass note to B and harmonize it as a dominant seventh (3rd inversion), because I can take E as the bass note following (under the C), and the chord will then be properly resolved."

At (*b*) this is not possible, for in a dominant-tonic progression the leading note should rise if in an outer part ; but here the B drops to E instead of rising to C [as at (*a*)] ; it must therefore be treated quite differently.

The following exercises should now be worked. Inversions of the dominant seventh should be used at the places marked +, but the student should decide for himself which inversion to use (except of course where the bass is given, when there is no room for doubt) :

EXERCISE XIV.
BASSES.

1.



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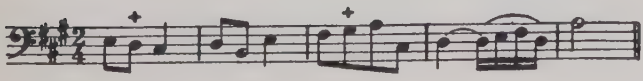

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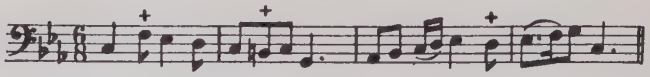

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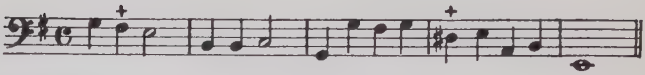
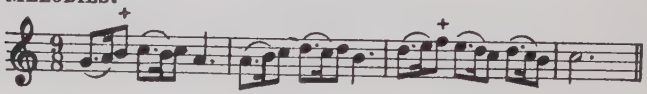


MELODIES.

5.



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7.

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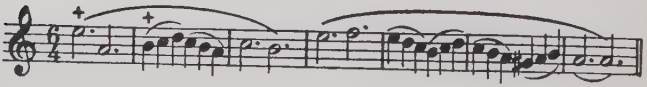
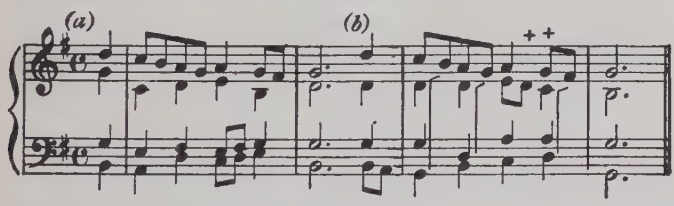


CHAPTER VIII

ACCENTED PASSING-NOTES: APPOGGIATURAS: CHANGING NOTES AND ANTICIPATIONS

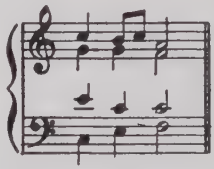
§ 1. Accented Passing-Notes

It was explained in Chapter IV how passing-notes, even if discordant, may safely be employed between the beats, if approached and quitted by step. With the same proviso, they may be used *on* the beat; they are then called accented passing-notes. The following example shows the same passage harmonized (*a*) with unaccented passing-notes, (*b*) with accented ones: the student should familiarize his ear thoroughly with the different nature of the sounds produced by the second method:

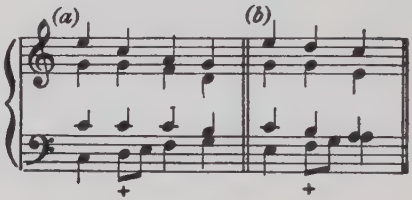


The consecutive fifths between S. and A. at the place marked ++ are of no musical consequence; this is true of practically all consecutive fifths caused as here by the use of *accented* unessential discords (it would, however, be unsafe to draw the conclusion that no examiner would object to them. It must be repeated that many examiners still judge these things by the eye, or by convention, rather than by the ear. But at any rate Bach had no objection to them).

Such notes can be freely used in all parts : as with suspensions, however, so here it is generally best not to double the note to which the discord is passing. (This is not, however, true of upward-going passing-notes : the following would be ineffective but for the C in the tenor) :



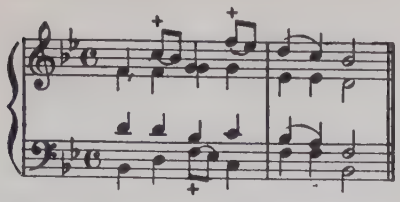
Upward-going passing-notes are on the whole more effective when the resolution is by semitone, unless the discord is in the bass, when the upward movement of a tone is often quite effective (*a*) :



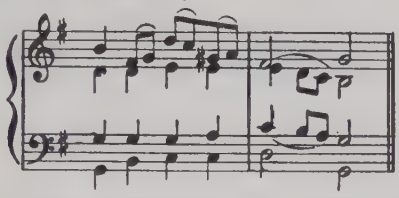
N.B. It is best that the discordant note should be out of ordinary harmonic relationship with the other notes. In the above, (*b*) is ineffective, because the combination produced happens to be a familiar inversion of the dominant 7th, calling for quite a different resolution. The student should test such examples carefully at the piano, so that his ear may be satisfied. Otherwise he may produce futile and ineffective results without actually breaking any rules.

§ 2. Appoggiaturas

Closely akin is the appoggiatura. This, like the accented passing-note, is quitted by step ; it need not, however, be approached by step :



This may also resolve upwards : in this case the interval taken is usually that of a semitone, created if necessary by sharpening the appoggiatura chromatically :

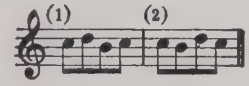


Remember : when two adjacent notes are harmonized to a single chord, and the second of them is quitted by leap, *that note must be the harmony note.* The first must be treated as an accented discord.

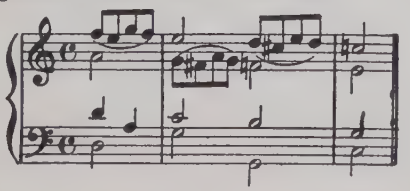
§ 3. Anticipations, Changing Notes, etc.

Appoggiaturas are of the nature of an ornament, and it may be convenient at this point to explain one or two other forms of simple ornamentation in frequent use.

(1) *Changing notes.* Consider the two following figures :

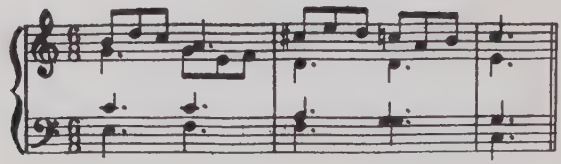


These consist each of four notes, the first and fourth of which are the same, while the two middle ones are respectively the note above and the note below (or *vice versa*). These middle notes can safely be ignored for harmonic purposes :

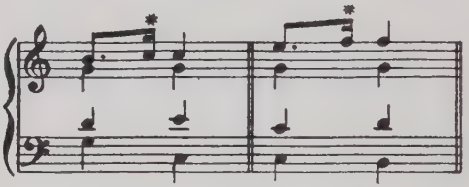


It will be noticed that when the interval between the two middle notes is that of a major third, this may be made minor by raising the lower of the two notes chromatically. There is, however, no general compulsion to do this ; each case must be judged on its individual merits, and the note altered chromatically or not, as the ear thinks best.

By an extension of this idiom, the first note may be dispensed with :



An anticipation (in the harmonic sense) is a note that has strayed in prematurely, as it were, from the harmony that is to follow :

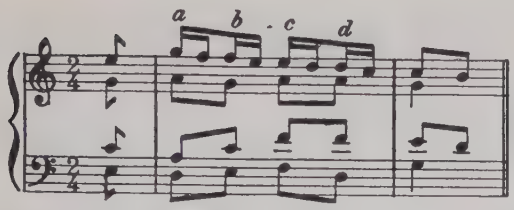


This device is obviously of great convenience in harmonizing such a passage as the following :

because each pair of semiquavers may be treated in two ways :

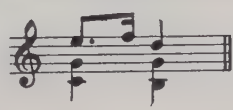
(1) The first note may be the essential note and the second an anticipation (as at *d*).

(2) The second note may be the essential note and the first an appoggiatura (as at *a*, *b*, *c*).

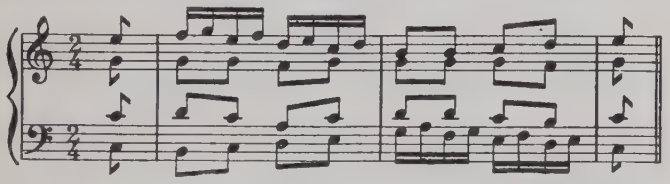


Generally speaking, anticipatory notes should not be of long value, and should only be used in the top part.

Note also the following figure, where a free passing-note is taken by the rise of a second followed by the fall of a third :



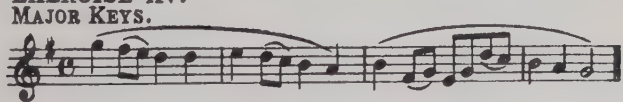
These also should be of short value, but can be used in other parts beside the top part, *e.g.*

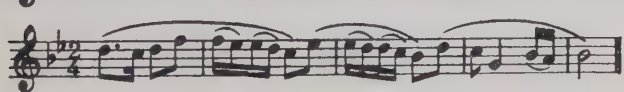


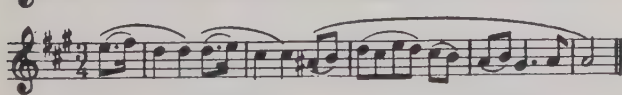
It is in figures of this kind, and at cadences, that anticipations are chiefly useful.

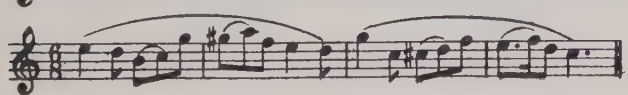
The following melodies should now be harmonized :

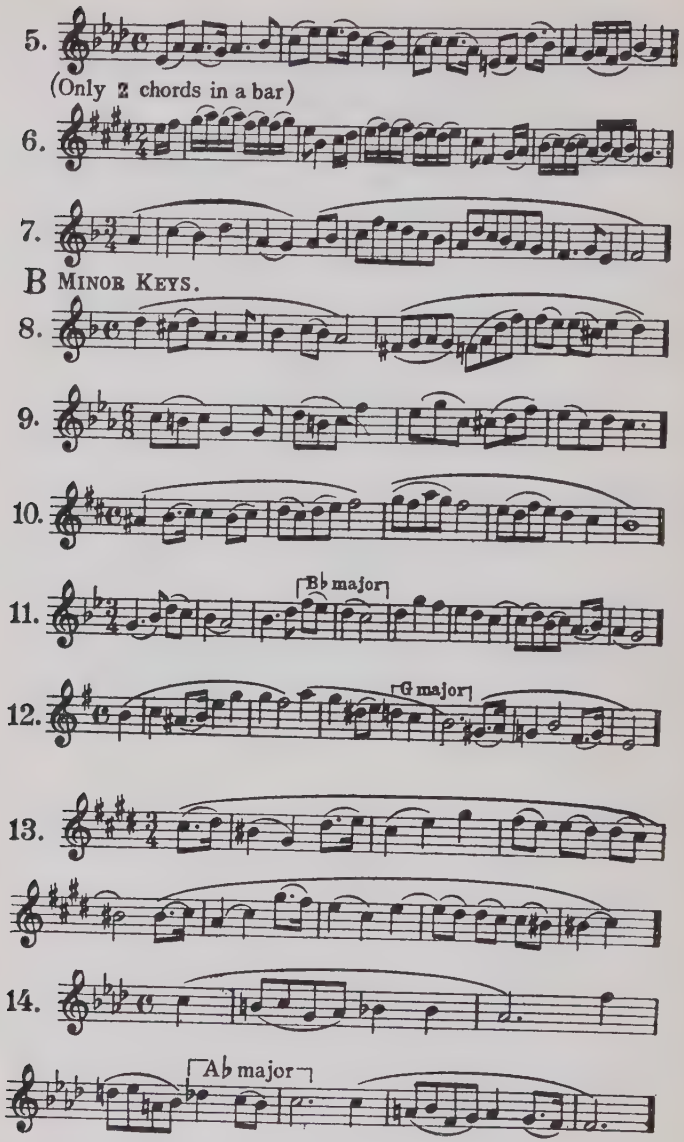
A **EXERCISE XV.**
MAJOR KEYS.

1. 

2. 

3. 

4. 


5.
(Only 2 chords in a bar)
6.
7.
B Minor Keys.
8.
9.
10.
11.
B♭ major
12.
G major
13.
14.
A♭ major

CHAPTER IX

ELEMENTARY MODULATION—*I.E.* MODULATION TO RELATED KEYS

§1

MODULATION means passing from one key to another. To declare a new key it is usually necessary to sound both tonic and dominant chords in that key.

[The determining notes of a scale are its fourth and its seventh. In G major, for instance, the F♯ shows that the key is not C or F or any "flatter" key than these. The C♮ shows that the key is not D, or any "sharper" key. Therefore G alone is left—or possibly its relative minor, but even that would require a D♯ before it could be considered as definitely established. Hence the importance of the chord V^7 (and its inversions) and the chord VII_b for purposes of modulation.]

The "related" keys of a major key are:

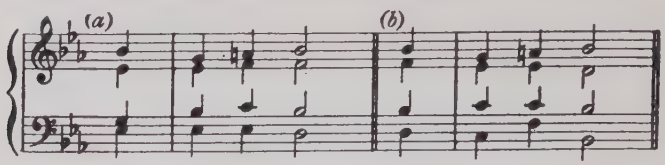
Relative minor.
Dominant (major) and its relative minor.
Subdominant (major) and its relative minor.

The "related" keys of a minor key are:

Relative major.
Dominant (minor) and its relative major.
Subdominant (minor) and its relative major.

To get to any of these keys, think first of its dominant, and remember that neither this nor its ensuing tonic need necessarily

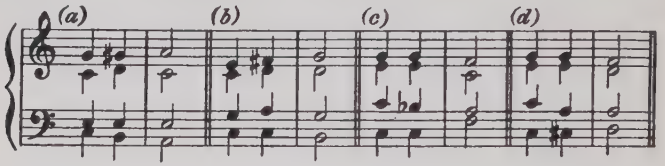
be taken in root position. In the two following examples, B♭ is no less definitely established at (*a*) than at (*b*) :



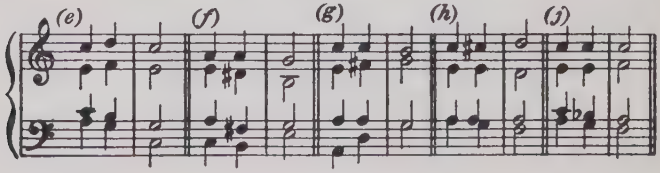
But if the modulation occurs in a strongly cadential position—at the end of a phrase, for example—naturally a full-dress cadence, perfect or imperfect as the case may be, will be more appropriate. At other places, the lighter form of cadence exemplified by (*a*) above is usually better—better because lighter. Too many full closes make very heavy going.

§ 2

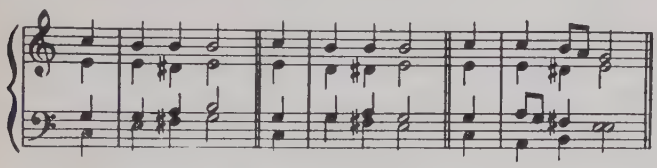
In all the modulations now under consideration, save one, the dominant of the new key may be reached direct from the tonic chord of the old key with good effect. The following examples show modulations thus effected from C major to (*a*) A minor, (*b*) G major, (*c*) F major, (*d*) D minor :



The following show similar modulations from A minor to (*e*) C major, (*f*) E minor, (*g*) G major, (*h*) D minor, (*j*) F :



The only exception to the foregoing, it will be noticed, is the modulation from a major key to the relative minor of its dominant (*e.g.* C major to E minor). Here the new dominant is best approached not from the old tonic chord, but from the mediant, dominant, or submediant chords :



This modulation by means of an intermediate chord other than the old tonic chord is equally possible, of course, in the other modulations as well as this one, and often preferable. It is only necessary to take care—

(1) That all the parts move easily and naturally, avoiding awkward jumps and augmented or diminished intervals.

(2) That where a note is altered chromatically, this alteration takes place in the same part (as in (*a*) and (*h*) above). Otherwise false relations result.

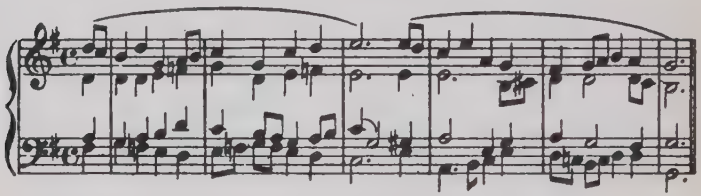
If the note thus to be altered is doubled in the first chord, of course it is neither necessary nor desirable for the chromatic alteration to be made in both voices ; consecutive octaves in their crudest form would result. So long as one voice observes the rule, all is well (see (*d*) above).

§ 3

The chief danger when beginning modulation is that of disturbing the balance of key. The main key must not be lost sight of. If in a melody eight bars long, for instance, a modulation is made to the dominant in the second bar, and that key then maintained until just before the end, the return to the tonic will probably sound more like a new modulation to the subdominant, the dominant key having usurped the place of the tonic in the mind of the listener. The true tonic must be given a chance to assert itself.

Much may be done, nevertheless, by playing off one set of modulations against another. In this connection, it may be said broadly that the dominant and its relative on the one hand, and the subdominant and its relative on the other, are polarized. In the hypothetical case just mentioned, if the dominant key prevailed only, say, as far as the fifth bar, and then gave place to the subdominant, then the final return to the tonic would stand a far better chance of being felt as a genuine return and not as a modulation to a fresh key. It is the old story of *divide et impera*; if the dominant and subdominant are artfully played off against one another, the supremacy of the tonic is maintained with comparative ease, even in its temporary absence.

The subdominant keys are perhaps more easily entered than left; at any rate, there is an element of wisdom in the traditional advice to defer entering them until the second half of the piece, whether long or short. Even so, they may upset the balance if too much emphasized; but here again the balance may be redressed in the opposite way by a touch of dominant harmony just before the end:



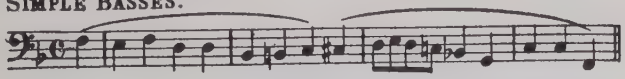
Here the touch of D major before the finish undoubtedly helps to re-establish G as the tonic after the prolonged excursion into C and A minor.

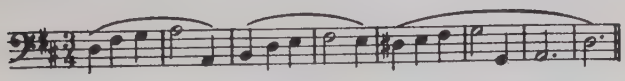
It will be noticed that the above melody contains no accidentals, and the student must always be prepared for this. It became apparent in Chapter VIII that the presence of accidentals does not necessarily imply modulation: so here it becomes evident also that absence of accidentals does not necessarily imply lack of modulation. He who waits to see an accidental before modulating will not get very far.

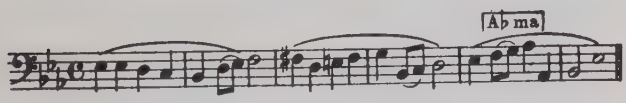
The following should now be worked :

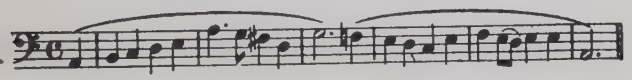
EXERCISE XVI.

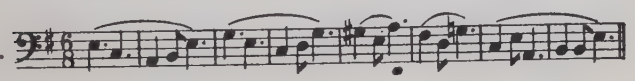
A Simple Basses.

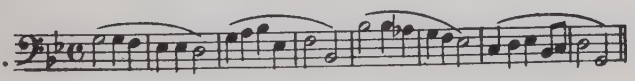
1. 

2. 

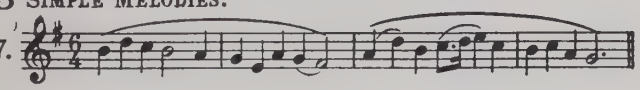
3. 

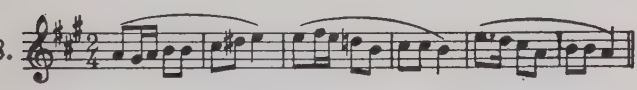
4. 

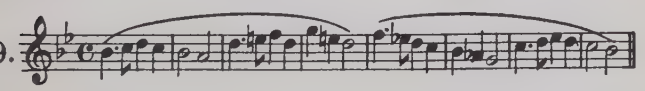
5. 

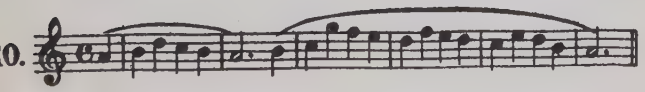
6. 

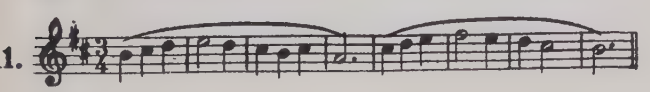
B Simple Melodies.

7. 

8. 

9. 

10. 

11. 

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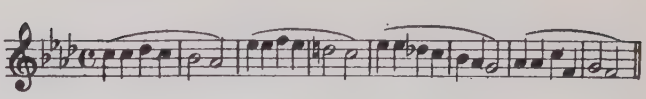
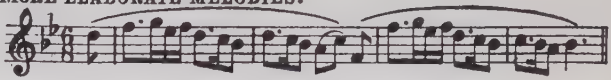


C MORE ELABORATE MELODIES.

13.



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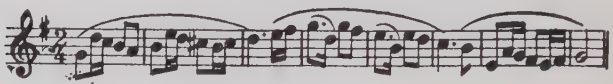

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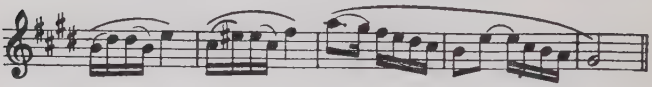

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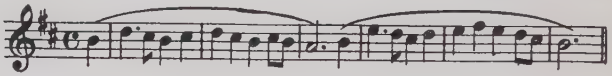

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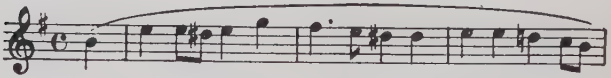
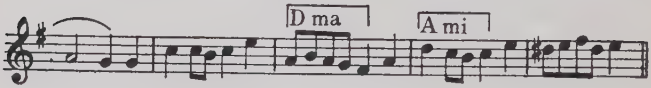
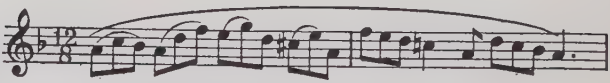
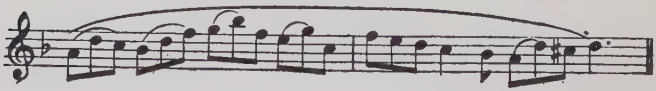




18.



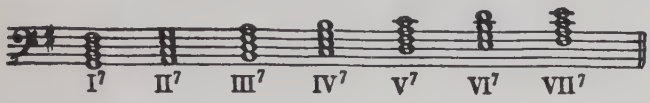


CHAPTER X

THE SECONDARY SEVENTHS

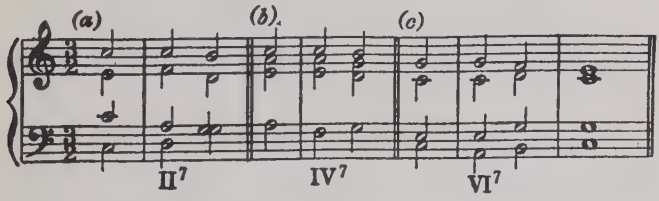
§ 1. Root Position

DIATONIC chords of the seventh may be formed on all degrees of the scale, and not only on the dominant:



Their function is different from that of the dominant seventh, as (with the exception of VII^7) they do not belong exclusively to one key. The chord II^7 above, for instance, may be found also as VI^7 in the key of C or III^7 in the key of F.

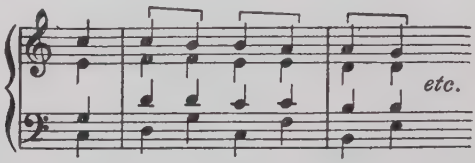
Nevertheless, their general treatment in practice is similar to that of the dominant 7th—*i.e.* the seventh tends to fall, the bass tends to rise, either a single step or a fourth (or equally, of course, it may fall a fifth):



It will be noticed that in each of the above examples the seventh is prepared—*i.e.* the discordant note of the seventh is heard first as a concordant note in the preceding chord. It is not always

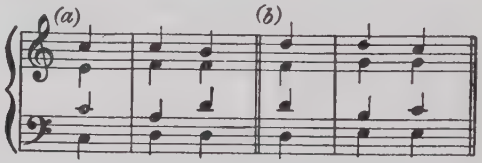
necessary that secondary sevenths should be thus prepared : in modern music of every school they are approached and quitted with the utmost freedom. The classical usage, however, was to prepare them, and the safest course for the beginner is to do likewise until he has gained considerable experience ; otherwise he may find it difficult to introduce the chords effectively.

It will also be noticed that in Ex. (*c*) above, the resolution of the seventh is not on to a concord but on to an inversion of the dominant 7th, which will itself require resolution. This resolution of a seventh into a seventh is quite common : indeed, a whole chain of sevenths may be thus formed :



It will be noticed that (as with the dominant seventh) the 5th may be omitted and the root doubled when convenient. It should also be added that the above series is somewhat hackneyed, and should only be used with some restraint.

The resolution $\frac{7}{5}$, $\frac{6}{3}$ on the same bass note is always legitimate and often useful :



§ 2. The Inversions

Every secondary seventh, like the dominant seventh, has three possible inversions, which are also figured $\frac{6}{5}$, $\frac{4}{3}$ and $\frac{4}{2}$ respectively. The proper use of these inversions is a good test of a student's musicianship, for they cannot be mastered by rule of thumb. There are nevertheless certain general considerations

which may guide the beginner in his first attempts to use them, viz. :

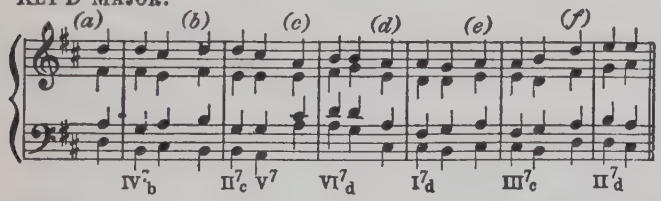
(1) The seventh itself is safer if prepared.

(2) The seventh still tends to resolve by step downwards, or to remain unchanged.

(3) Conjunct movement, or the absence of movement, in the outer parts, always makes for coherence and stability, and so reconciles the ear to many a dissonance which it might otherwise find hard to accept.

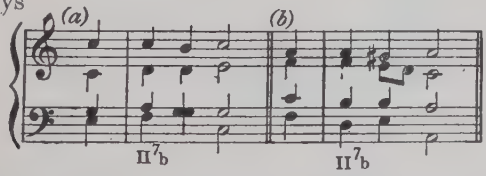
The following examples will illustrate the sort of way in which these chords may most safely be taken and resolved :

KEY D MAJOR.

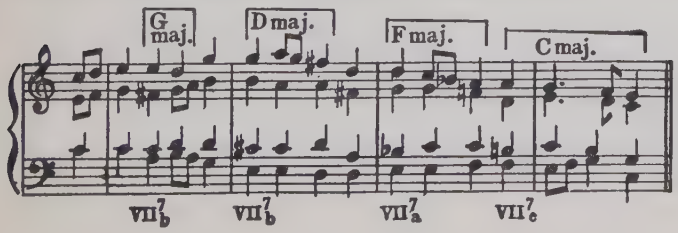


Attention may be drawn to one or two specific usages of particular chords :

(1) The chord II_b^7 (commonly known as the " Added Sixth ") is a common approach to a perfect cadence, both in major and minor keys



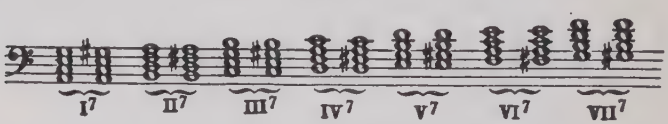
(2) The chord VII^7 in all its positions is very convenient for purposes of modulation if thought of in the *new* key :



(It is hardly necessary to say that in the above example the chord has been consciously over-used for the purpose of illustration.)

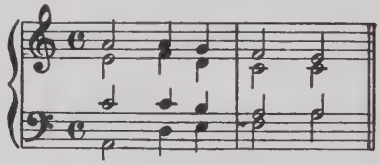
§ 3. The Minor Key

The treatment of the secondary sevenths in the minor key does not differ in principle from that in the major: but alternative forms of all the chords are found owing to the different notes in the ascending and descending scales:



Of these, the alternative forms of II^7, IV^7 and VI^7—those in which the F♯ occurs—can only be used if followed at once by a chord in which G♯ occurs, preferably (though not necessarily) in the same part. This rule follows the general principle observed for preventing ambiguity of key in the melodic minor scale.

Of the others, V^7 with G♯ is of course the dominant seventh of A minor, and this former must be used in cadential passages. At other times the G♮ may safely be used, *e.g.*:

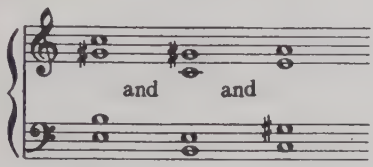


VII^7 on G♯ gives the chord of the diminished seventh—*i.e.* a seventh built up of three super-imposed minor thirds. This chord is usually regarded as being theoretically an inversion of the dominant minor ninth, which chord is fully discussed in the next chapter.

The second forms of I^7 and III^7 remain. The dissonance in these chords is sharply marked, as they contain within themselves not only the major seventh but the augmented 5th (C—G♯) as well. They therefore require careful handling, especially in the inversions. Two points in particular should be remembered:

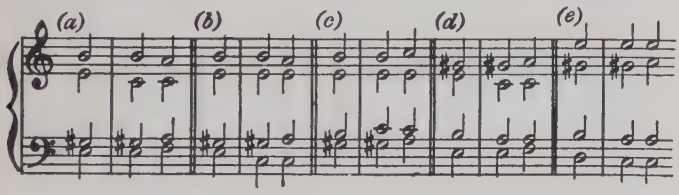
(1) The sharpened 7th in I^7 should resolve by *rising* a semitone, not by falling, and similarly with the augmented 5th in III^7.

(2) In spacing out the inversions, it is not advisable to dispose the root above the seventh. Such positions as the following are very harsh :



Only a very experienced hand could be trusted to know when and how to use them.

The following will illustrate the kind of way in which they can safely be employed :



As a preliminary exercise, to get himself thoroughly familiar with both the sight and sound of these chords, the student should practise introducing and resolving these chords in all their inversions, in as many different spacings and keys, both major and minor, as he can find time for—plain three-chord exercises, as in the example just above.

The following exercises should now be worked. The exercises in group A, both basses and melodies, are comparatively simple : there is no modulation and little or nothing in the way of passing-notes or ornamentation. The notes marked + should be harmonized as chords of the seventh : but the student must find out for himself which chord it is and which position of that chord. There may often be more than one alternative. The melodies in Group B are less simple and more extended ; the + will still show

the student where to place his sevenths, but he must remember that they will not necessarily be sevenths in the original key.

EXERCISE XVII.

A **Simple basses without modulation.**

1.

2.

3.

4.

Simple melodies without modulation.

5.

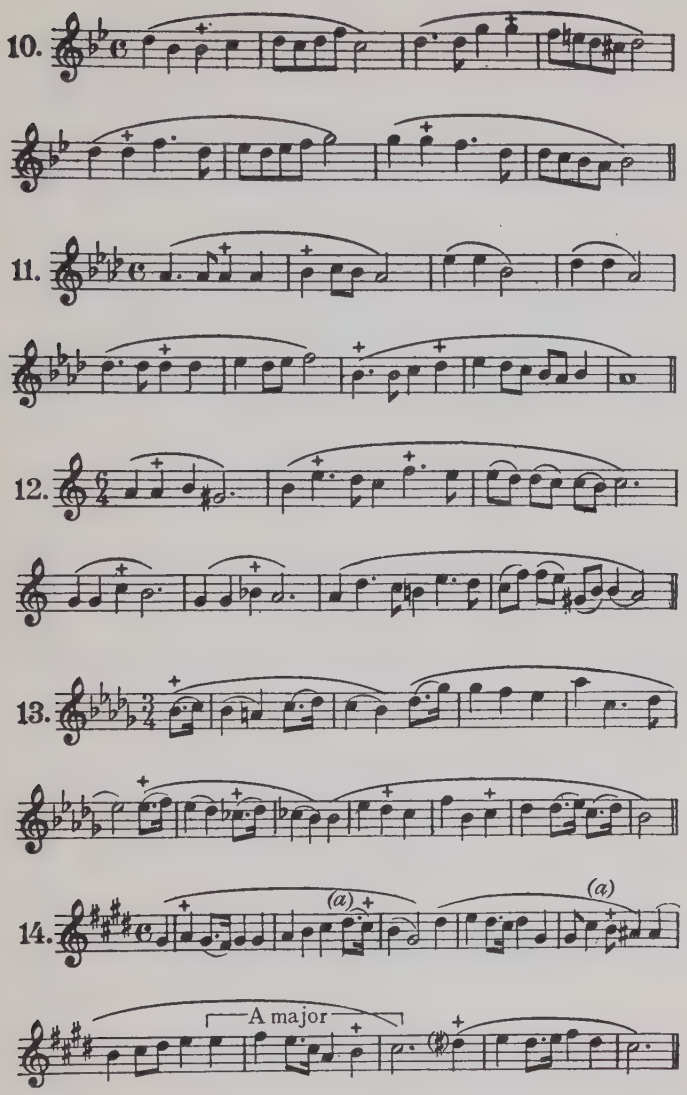
6.

7.

8.

B **More extended melodies with modulation.**

9.



N.B. At the places marked (*a*) the crossed notes are essential notes of the chord to be used, but of course the rest of the chord comes *on* the accent.

CHAPTER XI

THE DOMINANT NINTHS

§ 1. The Dominant Major Ninth (Root Position)

TAKE the dominant seventh and add a major third on top, and you get the dominant major ninth :

In the strict employment of this chord the following are the traditional rules to be borne in mind :

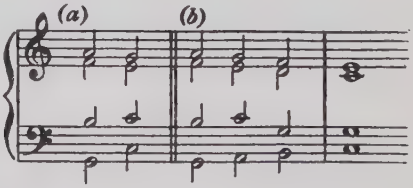
(1) In four-part writing the 5th is omitted.

(2) The ninth and the seventh resolve down in thirds together.

(3) The bass moves up one degree or up a fourth (or down a fifth).

(4) The note of the ninth (in the above example the note A) is almost always at the top, however the rest of the chord may be spaced.

Thus in C major the following are typical :



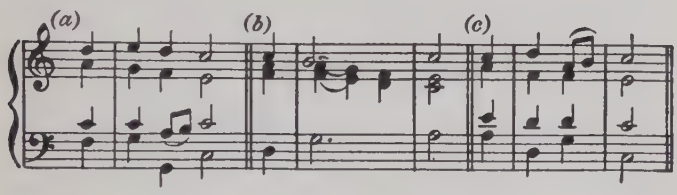
One ought to add, however, that in practice the ninth is continually being treated as an accented passing-note, resolving up

or down while the bass remains unchanged. It should be noted that in this usage :

(1) The ninth need not be at the top of the chord.

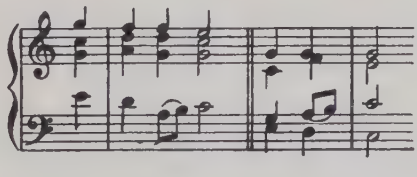
(2) If the ninth is resolving upwards the third of the chord is omitted (to avoid doubling), and the fifth takes its place.

Such progressions as the following are too familiar to need further explanation :



§ 2. Inversions of the Same

In the inversions of this chord the root is usually omitted, and the chord becomes for practical purposes identical with the chord VII^7, with which the student is already familiar (see p. 67). It is true that such progressions as the following :

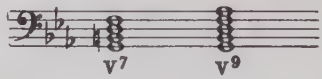


are in constant use, but here again it is far simpler, both in theory and practice, to regard the note A as an appoggiatura, rather than a true ninth.

§ 3. The Dominant Minor Ninth (Root Position)

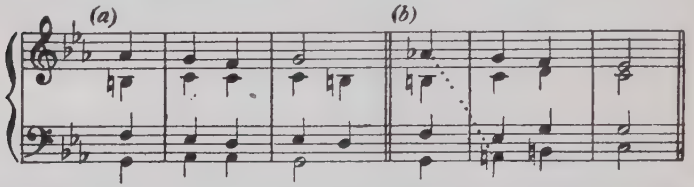
This chord can be used as a chromatic chord in the major key, but this volume does not profess to deal with chromatic chords,

and the chord must therefore be considered for the present as occurring in the minor key only :



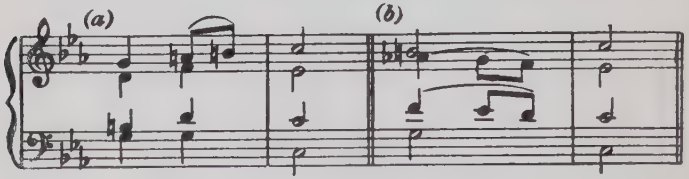
Like the major ninth, the minor ninth can be treated either as an essential note or as an appoggiatura, and all the rules given for the treatment of the major chord in these two aspects apply *pari passu* to the minor also. Two points only need be specifically mentioned.

(1) In its essential use as a ninth in root position, the bass may still move up one degree or up a fourth, and in the former case, either form of the sixth is possible :



The false relation A♭-A♮ at (*b*) is quite unobjectionable, but of course the A♮ can only be used when followed at once (as here) by a B♮.

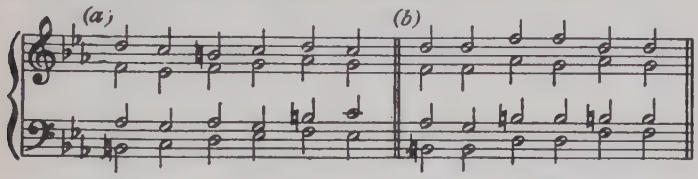
(2) When used as an appoggiatura, the flattened ninth can only resolve downwards. Before it can ascend it must be sharpened :



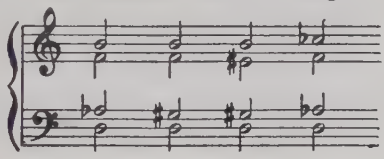
§ 4. Inversions of the Same

Here also the root is omitted, and the result is the chord known as the diminished seventh :

In the diatonic resolutions of this chord, in all positions, the seventh of the chord (*i.e.* the ninth from the imaginary root) resolves down, the bass of the chord (*i.e.* the third from the imaginary root) resolves up (*a*), or stays where it is (*b*) :



In more advanced modulation the chord of the diminished seventh becomes important because of its enharmonic possibilities, in virtue of which it becomes a veritable Proteus amongst chords. Consider, for instance, the following :

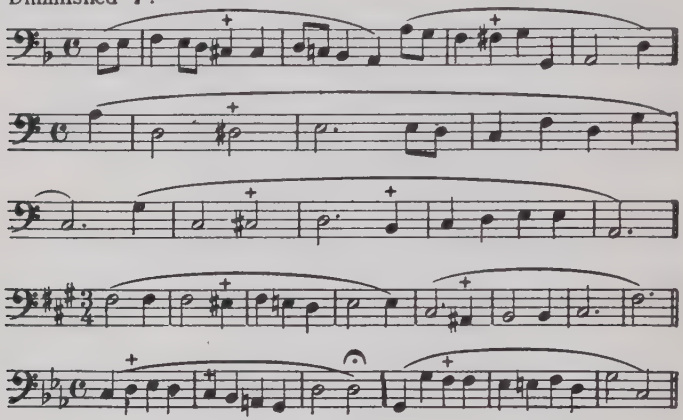


These are, enharmonically speaking, the same four notes—that is to say, such changes as occur are of less than a semitone (A♭ to G♯, E♯ to F, etc.), and can therefore be disregarded for practical purposes. Yet they can occur diatonically in C minor, A minor, F♯ minor, or E♭ minor, while by virtue of long association they can almost be considered as diatonic (though of course not so, strictly speaking) in C major, A major, F♯ major and E♭ major. It can be imagined therefore how easy it is to approach the chord in one key and quit it enharmonically in a different key, and thus effect a comparatively remote modulation by very simple means ; the more so as they have a possible supertonic aspect as well. All this, however, falls outside the limit proposed by this book.

Meantime the following few basses may be worked, some form of the diminished seventh being used at the places marked +. In this way the student will get a little preliminary practice in handling the chord, and thereafter he must learn to use it at his own discretion. It is generally felt to-day to be a savourless chord, and should therefore be used sparingly.

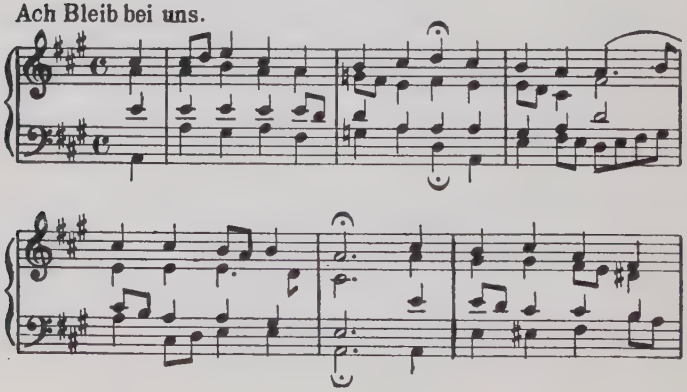
This brings the purely harmonic part of this book to an end. Before going on to more advanced work the student should now spend a week or two in the harmonization of chorales and similar tunes, of which many are printed on pp. 77-9. In working these he should employ all the resources hitherto mastered, and spare no effort to make the texture as interesting and varied as possible without overcrowding. The specimen workings from J. S. Bach will serve in this connection as a model, both as regards beauty of harmony, interest of texture and variety of cadence.

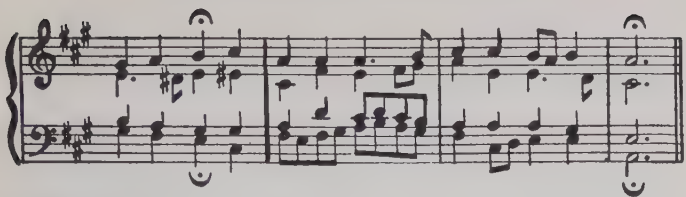
Diminished 7ths



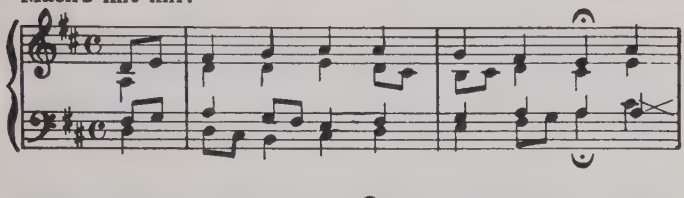
SPECIMEN CHORALES FROM J. S. BACH

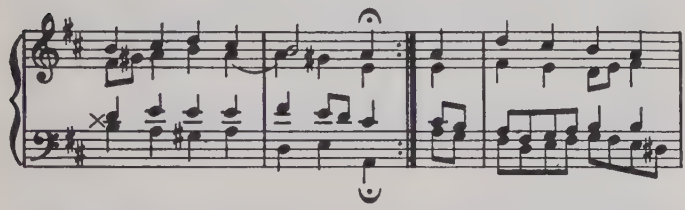
Ach Bleib bei uns.

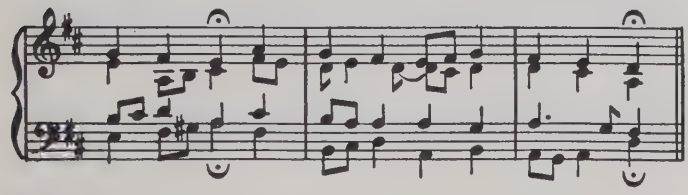




Mach's mit mir.





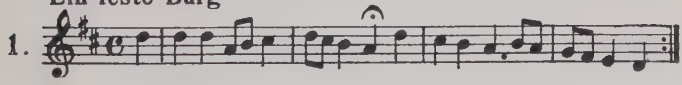


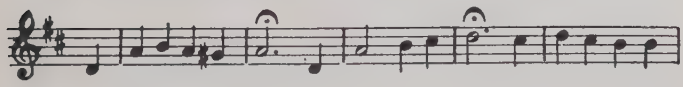
EXERCISE XVIII

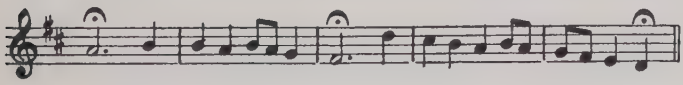
Chorales to be harmonized

Ein feste Burg

1.

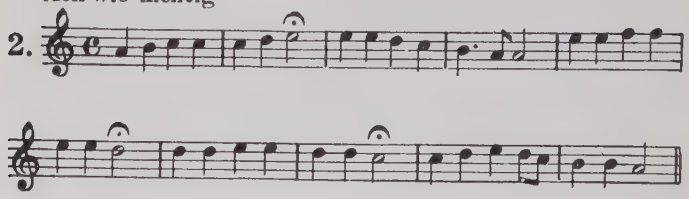






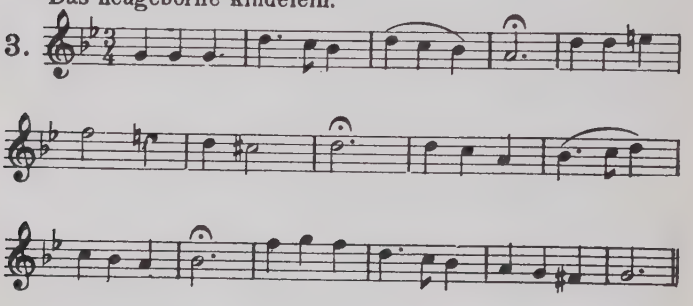
Ach wie nichtig

2.



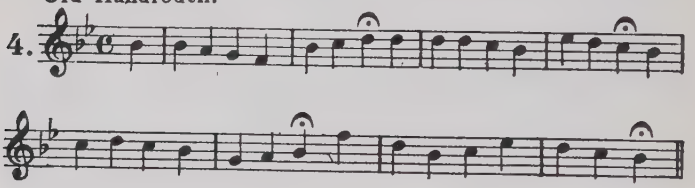
Das neugeborne kindelein.

3.



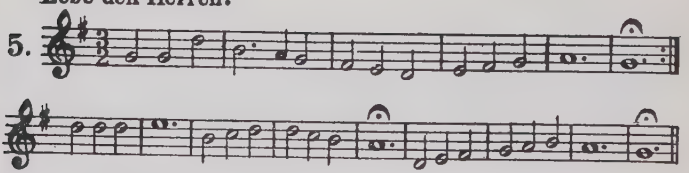
Old Hundredth.

4.



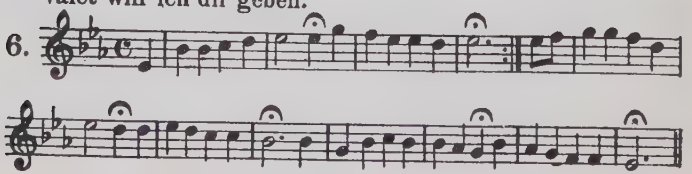
Lobe den Herren.

5.



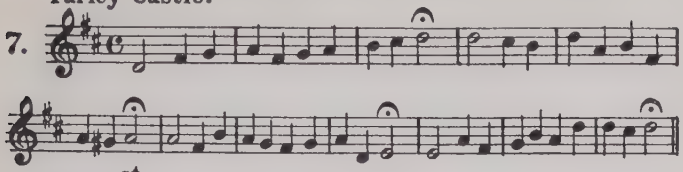
Valet will ich dir geben.

6.



Farley Castle.

7.



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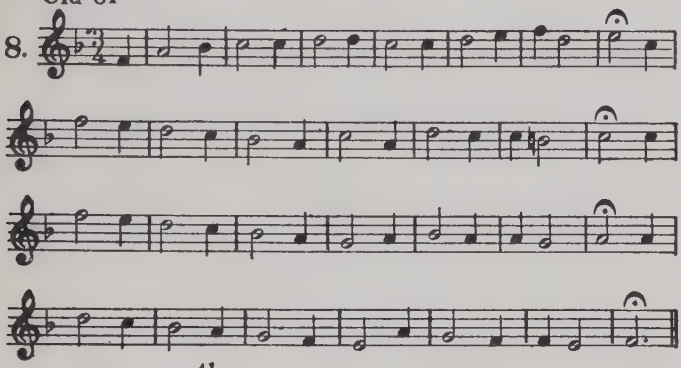

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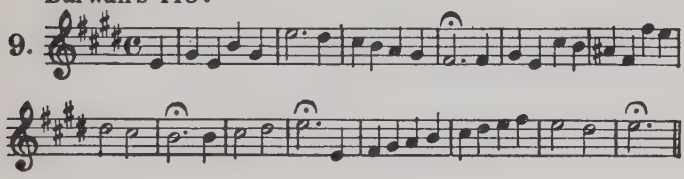


PART II

COUNTERPOINT

CHAPTER XII

MELODY AND RHYTHM

§ 1

Harmony and Counterpoint are not two different things, but merely two different ways of regarding the same thing. A piece of music, viewed as a succession of chords, is viewed harmonically: the same piece viewed as so many layers of melody superimposed upon one another, is viewed contrapuntally. In Harmony, so-called, the former aspect predominates; in Counterpoint, so-called, the latter.

Counterpoint is usually classified as strict and free, but the strictness and the freedom are only relative. The essence of the distinction is as follows:

Strict Counterpoint is based on the principles and methods of the great early school of pure vocal polyphony, of which Palestrina is the most universally admitted representative.

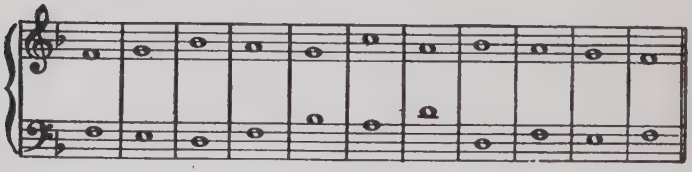
Free Counterpoint is based on the later vocal-instrumental technique, of which J. S. Bach is the first culminating point, though from him its further descent can be traced continuously through Haydn, Mozart and Beethoven down to Wagner and beyond. For present purposes it may be considered that the rules given here for strict counterpoint are formulated from the study of Palestrina, those for free counterpoint from the study of Bach. In this way counterpoint may claim to rank as the technical study of two great ages in the history of music, not as a pedantic system of arbitrary rules and prohibitions.

We shall begin with strict counterpoint, and for the rest of this chapter confine ourselves to the study of its melodic and rhythmic aspects.

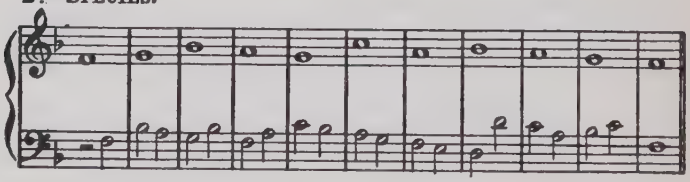
§ 2

The traditional method of teaching strict counterpoint is by the so-called "Five Species" or "orders." According to this method, the student is given a fixed part written in semibreves, and taught to add to it successively a part in semibreves (1st species), in minims (2nd species), in crotchets (3rd species), in suspended minims (4th species), and finally in a free combination of all of these (5th species). Here, for the sake of example, is appended a specimen working of each of these :

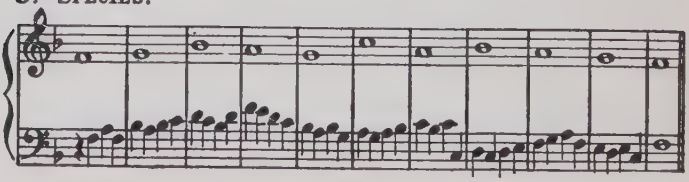
1st Species.



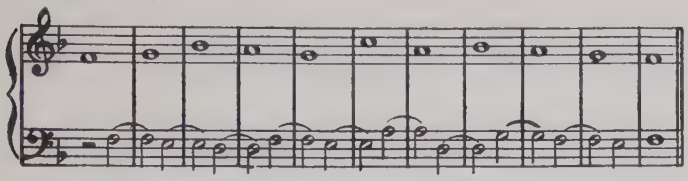
2nd Species.



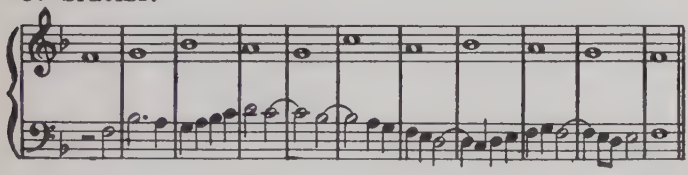
3rd Species.



4th SPECIES.



5th SPECIES.



Of these, the last is the only one that is worth considering on its own merits. No composer ever actually wrote for any length of time in the others : they are of value only in so far as they help towards the last. And in the experience of the present writer, and of many others whom he has consulted on the point, their value for this purpose is precisely *nil.*

Let us therefore obliterate them from our minds, and approach the study afresh from the standpoint (1) of melody, (2) of rhythm.

§ 3

The melody should proceed largely by conjunct movement. There should be enough movement by leap to add interest and variety, but smoothness and ease of vocal progression is the chief requirement, and conjunct movement should therefore predominate. To ensure this end, the following rules must be carefully memorized, and observed with precision :

(1) The leap of a sixth or seventh is forbidden.

(2) The leap of an augmented or diminished interval is also forbidden, likewise the leap of any interval greater than the octave.

(3) The leap of an octave is permissible if approached and quitted from inside the octave (cf. p. 6).

(4) Two leaps in the same direction are permissible, but should not be made too frequently. After making them the voice must not continue in the same direction, but come back. Nor can *any* two intervals be thus taken: the permitted combinations are:

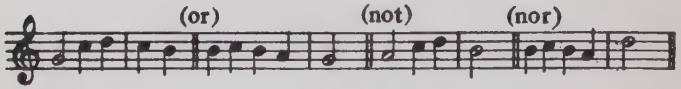
Major third	followed by	Minor third.
Minor ,,	,,	Major ,,
Major or minor ,,		Perfect fourth.
Perfect fourth ,,		Major or minor third.
,, fourth ,,		Perfect fifth.
,, fifth ,,		,, fourth.

These may be taken ascending or descending, but the last mentioned should only be used in the bass.

Fifth followed by third or *vice versa* is only permissible in case of great emergency; other combinations not at all.

(5) After a series of steps in the same direction, a movement by leap in the same direction is awkward. Likewise, after a leap, a series of steps in the same direction should be avoided. Such progressions are more especially to be avoided in crotchet movement; the following are very poor:

(6) When two successive *crotchets* occur on successive degrees of the scale (the first of them being *on* the beat) the second must be quitted by step, *e.g.*:



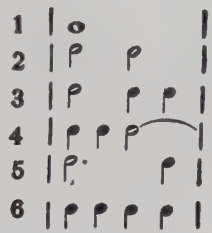
§4

With the above firmly in mind, the student should have no difficulty as regards the purely melodic side of his counterpoint. Let us pass to the rhythmic aspect.

Practically speaking, the note values in use are three—semibreve, minim and crotchet. The use of quavers is virtually confined to a certain formula used in resolving suspensions, which will be shown later.

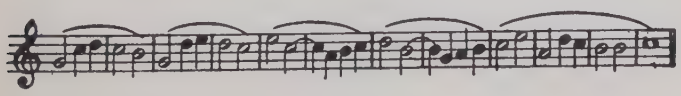
A semibreve may be tied to another semibreve or to a minim. A minim may be tied to another minim, or to a crotchet, or it may be dotted. A crotchet may not be tied at all.

The actual rhythmic figures of which any given bar may consist are for the present as follows (triple time counterpoint will be considered later):

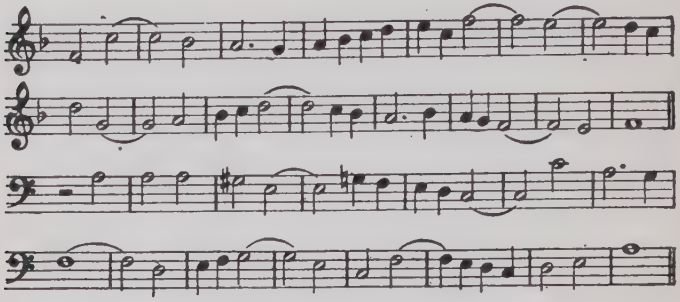


Of course, in (1) the semibreve and in (2) the second minim may be tied over to the next bar. In (4) the case for tying is stronger: the minim is tied more often than not, and the beginner had better make a rule to tie it.

The object in combining these should be to extract as much variety as possible. Rarely should the same figure be employed for two successive bars: never for more than two. Tied notes should be freely used; these give suppleness and elasticity to the rhythm. Square cut figures, sequences and symmetrical balance are to be avoided; they are appropriate to many styles of music, but not to this particular style. The following is smooth enough and correct enough from one point of view, yet it would hardly be possible to imagine anything more alien to the true contrapuntal style:

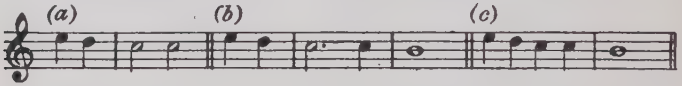


Here are two specimens in the major and minor key respectively which will give the student some idea of the lines on which to work :



Now the student, for his first exercise, should write several melodies of his own, similar in length and general character to the above, beginning on the tonic or fifth, and ending on the tonic or major third, and avoiding modulation.

(*N.B.* Minims may be repeated, but not crotchets. Of the following, (*a*) and (*b*) are quite good, but (*c*) is bad) :



CHAPTER XIII

THE HARMONIC ASPECT

§1

THE next step must be to combine a melody of the type just studied with a Canto Fermo of the semibreve pattern illustrated on p. 85. Before this can be done successfully, certain harmonic considerations must be discussed.

The number of beats in a bar is two : therefore the fundamental harmonies must not be more than 2 in number.

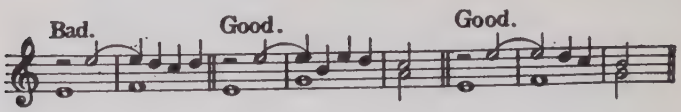
In 2 parts, these fundamental harmonies consist of the consonant intervals—octave, unison, perfect fifth, major and minor third, major and minor sixth. Seconds and sevenths are dissonances, *so is the perfect fourth.* Augmented and diminished intervals are likewise dissonant.

Discordant notes can occur in 2 ways only :

(1) As unaccented passing-notes, usually of crotchet value only. Minims should be thus used very sparingly ; if the beginner gets into the habit of treating them so, he is liable to get into harmonic confusion later, when he attempts 3-part work. It is much safer to regard the minim as a harmonic unit.

(2) As prepared suspensions. In this case, the discord occurs on the first beat of the bar, and must not resolve till the second beat. When a minim is tied to a crotchet, that crotchet must be a tied concord, not a tied discord.

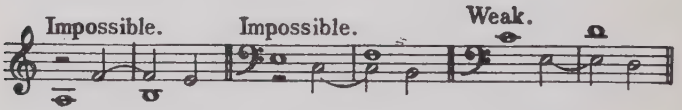
The following example will illustrate this point :



The resolution of a suspended discord is invariably *downwards and by step* ; the following ornamental resolutions, however, are quite in order, the last of them being specially common in the final cadence (which is almost always taken in the form of a prepared suspension, 76 or 43) :

The suspension of a diminished fifth is impossible when the C.F. is in the bass, as the resolution would be onto a perfect fourth, which is itself a discord.

When the C.F. is in the upper part, the suspension of a perfect fourth in certain positions is impossible, as it would involve resolution onto a diminished fifth. The suspension 78 is also poor in effect, and to be avoided :

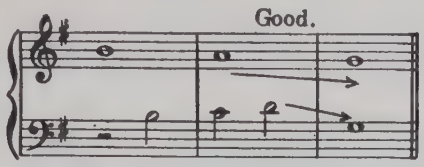


Discords in the form of accented passing-notes are rare, and occur only in a conjunct series of downward-moving crotchets. The beginner had better avoid them altogether. Appoggiaturas are not used at all.

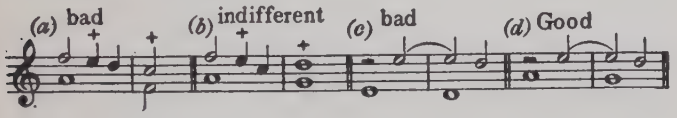
§ 2

Consecutives. Consecutive fifths and octaves are forbidden. Nor in 2-part writing should a fifth or octave be approached by

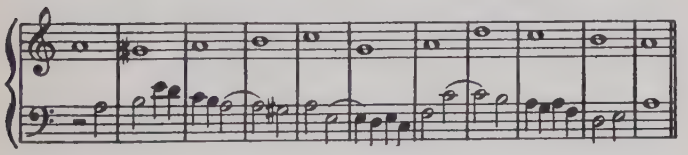
similar motion except occasionally at a cadence, when one part moves by step, *e.g.* :

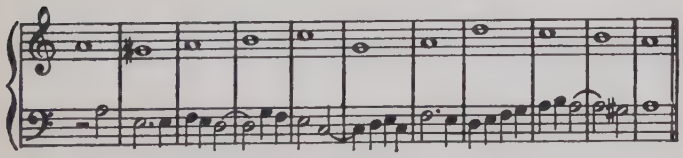


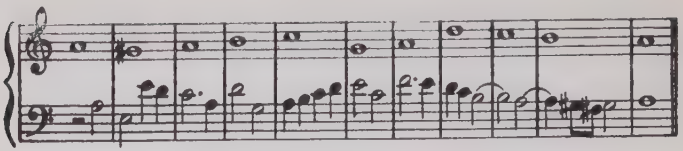
Consecutive fifths and octaves separated only by a passing-note are forbidden (*a*). The same consecutives on two successive beats, with a subsidiary harmony note intervening, are not absolutely forbidden, but should be used very sparingly—in 2-part work they are best avoided altogether (*b*). Consecutives separated only by a suspended discord are forbidden (*c*). Consecutives separated by a suspended concord are quite unobjectionable (*d*) :

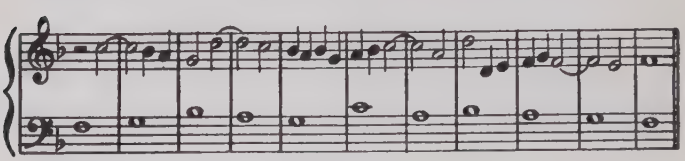


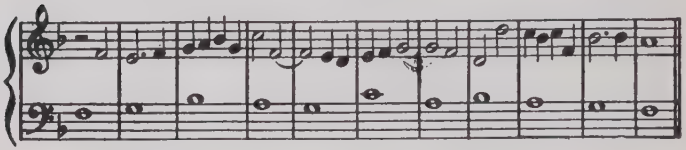
Before proceeding to work the exercises, the student should now examine carefully the following specimens. Each C.F., it will be noticed, is worked in three different ways, to illustrate the great variety of treatment available.

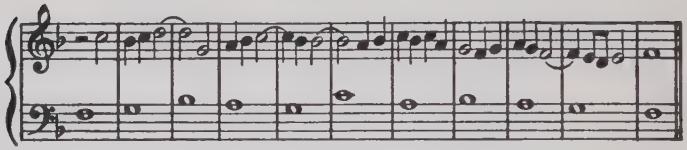




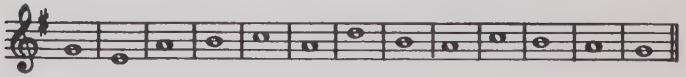


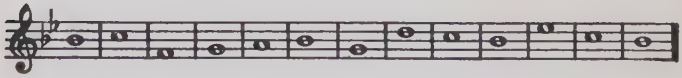


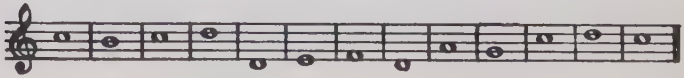




The following Canti Fermi should now be worked, each of them in two or three different ways. The first three should then be transposed down an octave, and an upper part added. The last three should likewise be transposed up an octave and a lower part added—also in two or three different workings.

1. 

2. 

3. 

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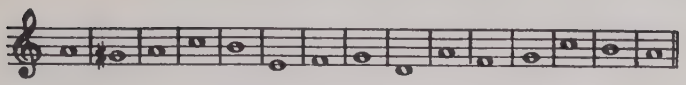

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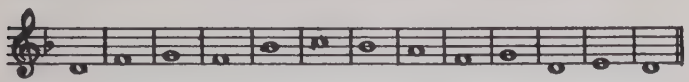

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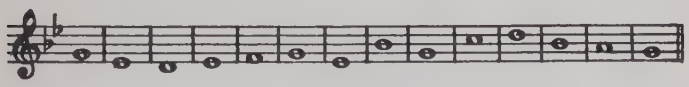

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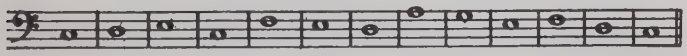

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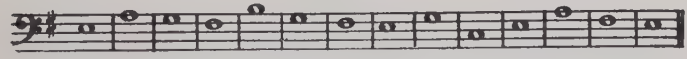


CHAPTER XIV

COMBINATION OF TWO PARTS IN THE FIFTH SPECIES

§ 1

THREE-PART counterpoint implies first of all the adding of two fifth-species parts to a part in semibreves. But before one can do this, one must be able to add one fifth-species part to another fifth-species part. The essential feature of this is that each part should not only contain as much rhythmical interest and variety as possible within itself, but also contrast with and assert itself against the other part.

Before this is attempted, one or two further harmonic observations must be made :

§ 2. Cadence

Cadence. If the lower part reaches the keynote by the fall of a step, the upper part will usually end on the keynote also, reaching it if possible by a 76 suspension (*a*). It may also, however, close on the third, falling to it by step (*b*).

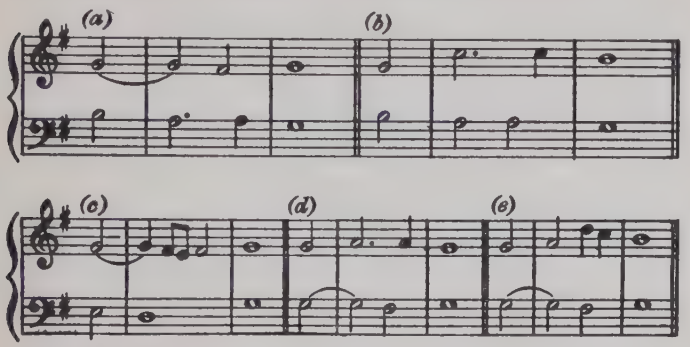
If the lower part reaches the keynote by the rise of a fourth or fall of a fifth, the upper part will close if possible with a 43 suspension on the keynote (*c*).

If the suspension is in the lower part the upper part will close on the keynote (*d*) or on the third (*e*), reaching these by any suitable means.

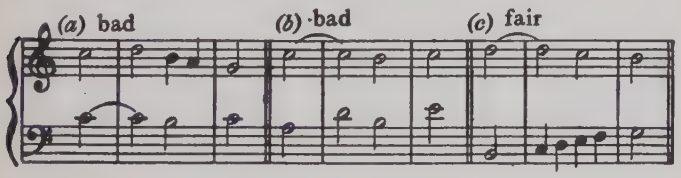
Remember that both parts must not be suspended at the same time. Double suspensions are good when the writing is in 3 or more parts, but not in 2-part writing.

Remember also that in the minor key, the third of the final chord, if present at all, must be made major.

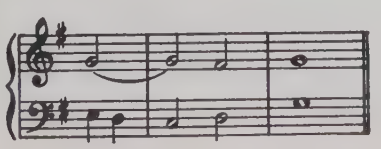
Here are the five varieties of cadence above mentioned :



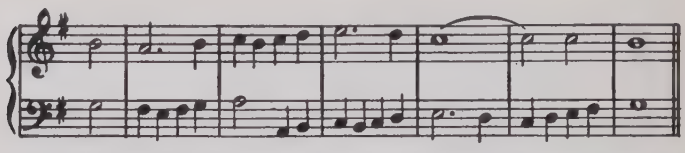
At (*e*) it will be noticed that during the resolution of the discord the upper part moves from one note to another of the chord implied ($\frac{6}{3}$ on ♯F). This is always permissible, with or without passing-notes, provided awkward progressions are avoided ; with this proviso, the same process may take place in the bass when the suspension is in the upper part ; but this is seldom possible. Of the three following examples, (*a*) and (*b*) are very bad, (*c*) passably good.



Of course when the suspension is a concord, both parts are free to move. The following is a common and satisfactory cadence :



Plagal cadences are seldom satisfactory in less than three parts; nevertheless it is just possible so to order the parts that a fair sense of finality is achieved, *e.g.*:



It must never be forgotten that a plagal cadence acts, so to speak, more slowly than a perfect cadence; it usually has to be spread out over several bars to produce the proper effect of finality. In the above example, for instance, the last four bars are all pure cadence.

§ 3. Passing-Notes

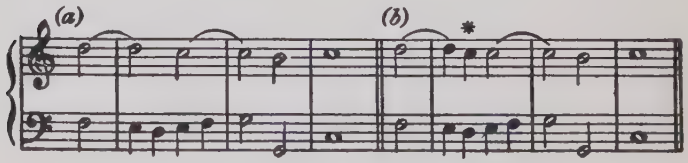
Although the two parts will contrast in rhythm as much as possible, there will probably be certain passages when for short periods they will both desire to move together in thirds or sixths. The conditions are as follows:

(1) The movement must be by step only.

(2) In similar motion, thirds and sixths only are permitted.

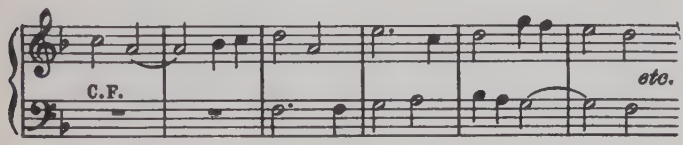
(3) In contrary motion the octave or unison may also be touched.

Other intervals must be avoided. The only exception is when the ornamental resolution of a suspension produces a momentary clash with a part moving against it. The following are both correct:

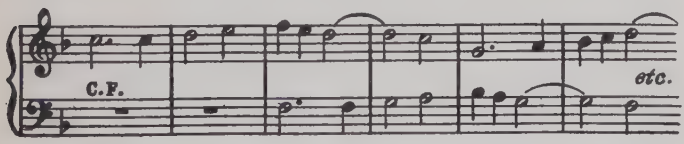


§ 4

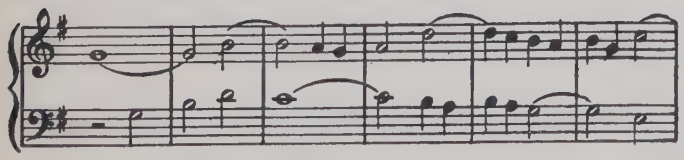
The following examples may now be studied in detail, before the student proceeds to work the exercises given below. It will be noticed that it is not necessary for both parts to start together. It is often better to delay the entry of the second voice for a bar or two, if it is thereby enabled to start with some point of imitation, so as to recall or answer the entry of the first voice. Conversely, in working the exercises, when the given part starts with a silent period, the added part should not content itself with keeping things going till the given part enters ; it should try to give point to the entry. Consider, for instance, the following :

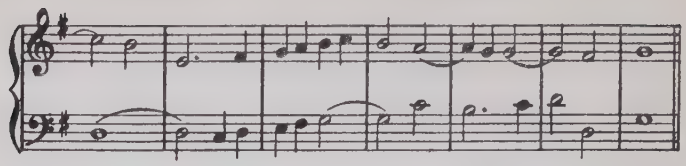


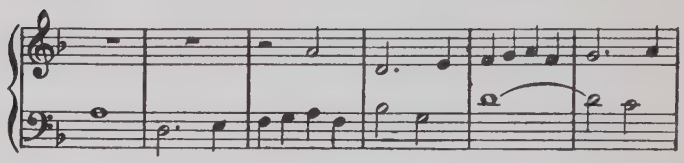
This is correct enough ; there is nothing to blue-pencil in it. But here is a much better opening :

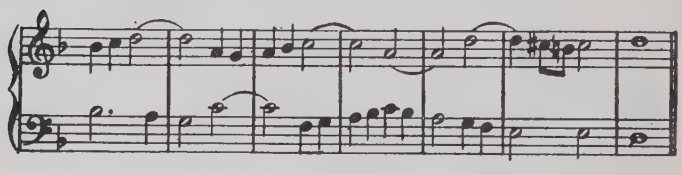


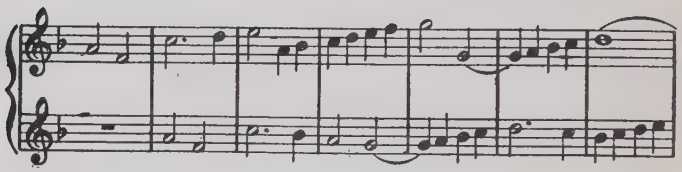
Here are the specimen workings :

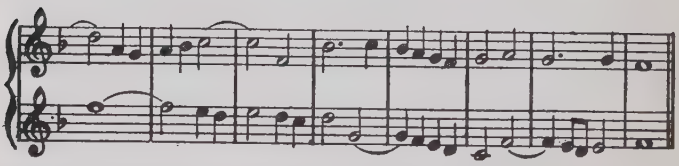








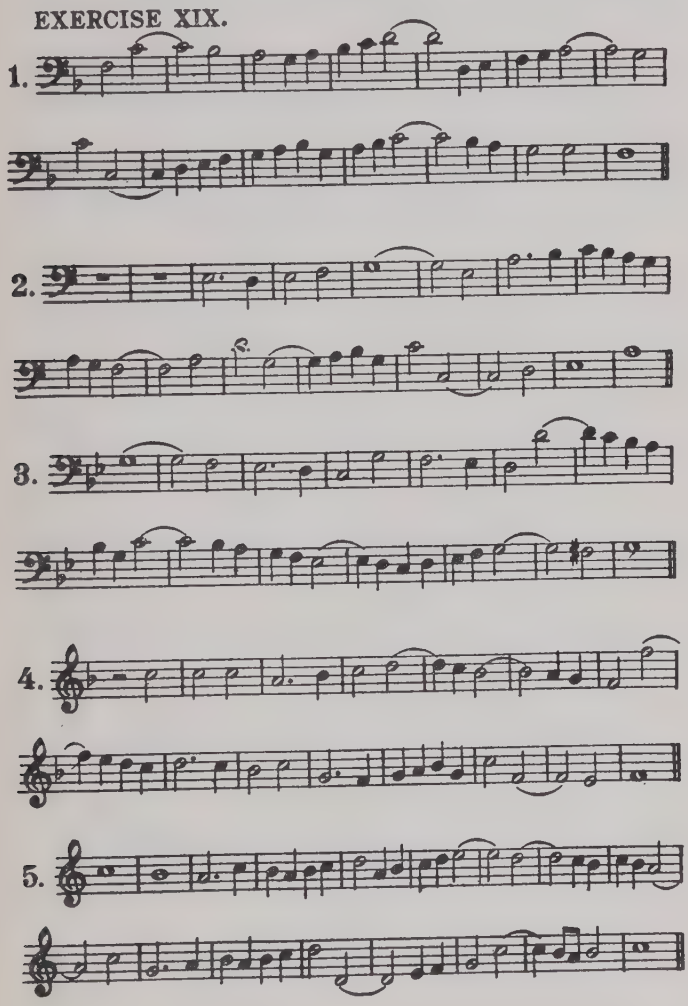


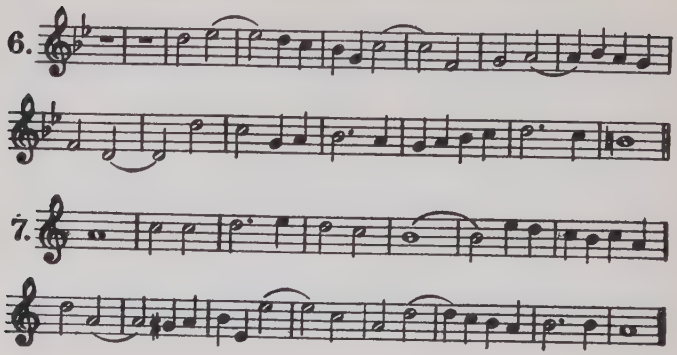


The following examples should now be worked, care being taken to keep the parts within a reasonable distance of one another. When the given part is a soprano for instance, it is better to add an alto or tenor rather than a low bass part. Or another soprano could be added : there is no reason whatever why equal voices should not be employed, as the parts may cross freely, provided they do not exceed their proper compass.

Add a part to each of the following (here again each exercise may be worked in several ways, a different range of voice being employed for each working) :

EXERCISE XIX.




6.
7.

CHAPTER XV

COUNTERPOINT IN THREE PARTS

§ 1. The Harmonic Aspect

As soon as more than 2 parts are employed it becomes a question of chords, and not merely of intervals. And to the question, What chords are permitted ? it can be answered quite simply : $\frac{5}{3}$ and $\frac{6}{3}$ chords are the only fundamental chords allowed—the only chords, that is to say, that may be taken unprepared on the accent.

But even these simple 3-part chords may themselves be analysed into intervals, and a truer (because more fundamental) way of answering the above question is to say : Every part in the counterpoint must make correct 2-part harmony with every other part. *This is true of all strict counterpoint, however many parts be employed.*

This is the basic principle, and it was only a result of this principle, consistently applied, that the chords we know as $\frac{5}{3}$ chords, $\frac{6}{3}$ chords, and so on, came into being. No one invented them : they simply came into being, so to speak, as the resultant of contrapuntal forces. And that is why the study of real strict counterpoint, quite apart from examination purposes and such-like irrelevant considerations, is indispensable to any musician who aspires to the most elementary comprehension of his art. The intervals come first, then comes counterpoint. To one who has not studied counterpoint, the common chord itself must remain an impenetrable and unaccountable mystery. Ask

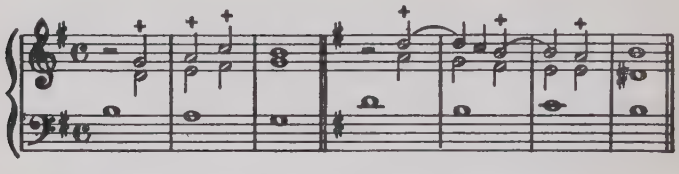
such a one, and you will find him completely unable to say when, how, or why it came into existence.

Therefore, the true way to test the harmonic soundness of a piece of counterpoint is to break it up into its components—*i.e.* to regard it as an assemblage of pieces of 2-part counterpoint, every one of which must in itself be correctly written.

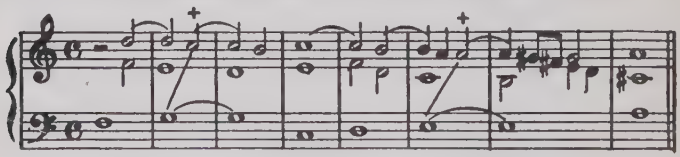
There is, however, one exception to this rule, and that concerns the interval of the fourth. This, it will be remembered (see p. 89), although in itself a consonance, is yet traditionally regarded as a dissonance, so far as the bass is concerned.[1] But as far as the upper voices alone are concerned, the fourth can be regarded as a consonance. Therefore, in testing the upper parts, the occurrence of unprepared fourths and consecutive fourths need cause no misgiving, provided each part is correct with the bass. This is also true of augmented fourths and diminished fifths.

As was said, what this comes to, harmonically speaking, is that $\frac{5}{3}$ and $\frac{6}{3}$ chords can be used unprepared on the beat, and quitted freely: no other chord shares this privilege.

The subjoined examples are both correct three-part counterpoint:



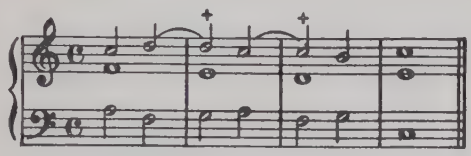
There is one cadential formula which goes beyond this principle; it should be memorized, as it is frequently of use:



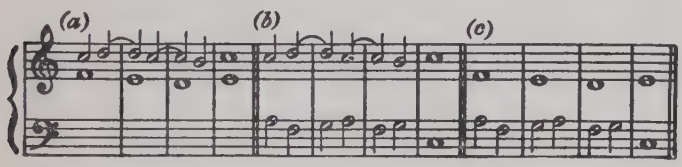
[1] The reason for this is really one of the accidents of musical history: to illustrate it in detail would take us far beyond the scope of this little volume. Modern music, however, insists on restoring the fourth to its true status, and that is one reason why so much modern music sounds curious to ears which cannot free themselves from the old tradition.

The real explanation of this is that the bass is treated here as a pedal bass—*i.e.* it sits tight on its dominant, and for the time being is disregarded harmonically, the part next above it being regarded as the acting bass for the moment.

The progression of suspensions should be regarded entirely from the 2-part standpoint. The following, for instance, is quite correct :



because it is compounded of the following correct 2-part progressions :

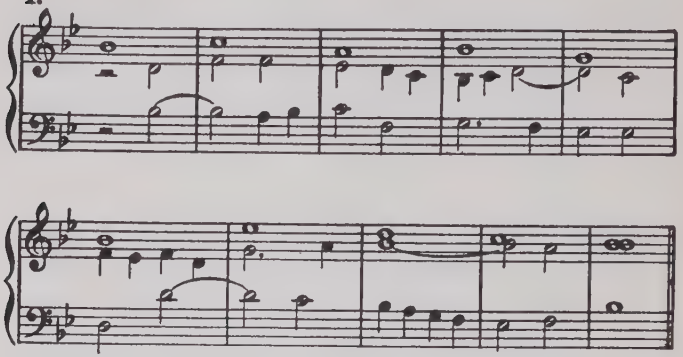


It would be an absurd anachronism to say that the passage is correct because the chords marked + are inversions of the secondary seventh correctly resolved. In Palestrina's day no one had ever heard of secondary sevenths. The real truth is the converse—viz. : that these combinations of notes, only possible at first as the result of contrapuntal operations, became gradually recognized as chords in their own right, as it were, and were later classified (purely for convenience' sake) as chords of the seventh (1st inversion). This shows how necessary it is to study counterpoint if one would have any real understanding of harmony.

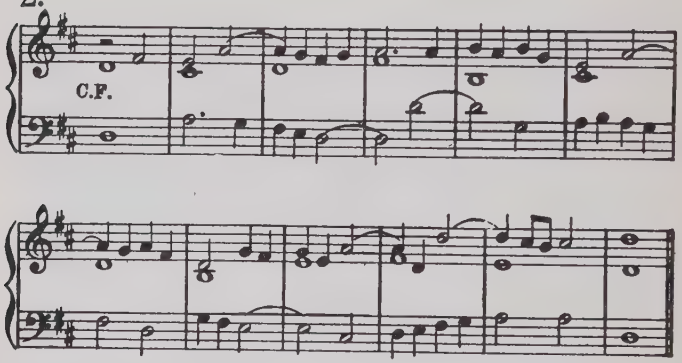
No more need be said of the theory of 3-part counterpoint ; 3-part counterpoint is only a combination of three 2-part counterpoints, the difference being merely one of practical application.

Here, as before, are some specimen workings :

1.



2.



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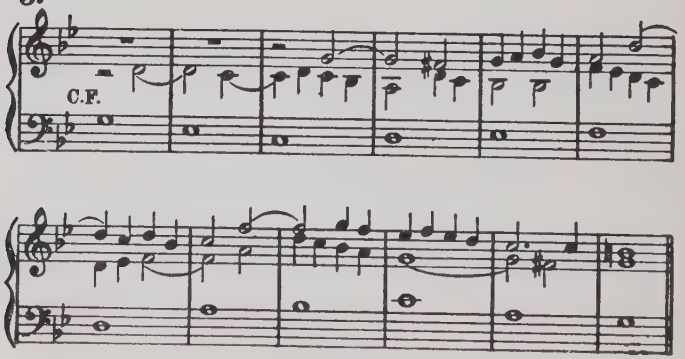


No fresh canti fermi need be given, as those set on pp. 92-3 will serve as well for 3-part as for 2-part working. They can of course be transposed up or down as necessary for use as middle parts. (Nos. 9 and 11, however, had better be kept in the bass: they could be worked as upper parts, but the ending is really a bass ending.)

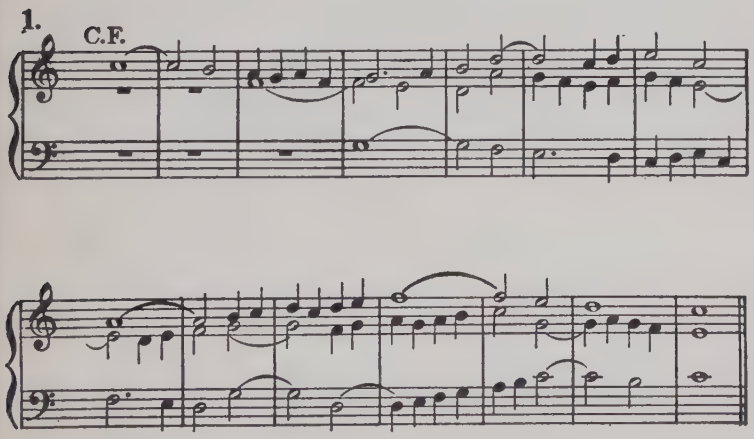
Three fifth-species parts should also be worked. This book does not go beyond 3-parts, but the student who has got so far will have to proceed eventually to 4- and 5-part work, and for this the working of three fifth-species parts together is an indispensable preliminary.

Here are some specimen workings: for exercises, the fifth species canti fermi set on p. 99 may be worked as well in three parts as in two.

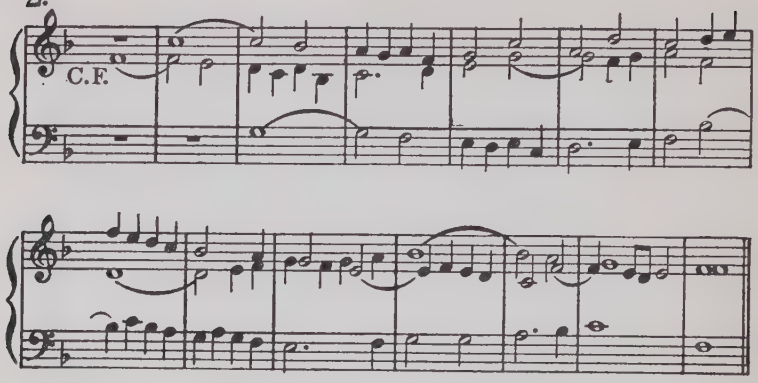
It will be observed that double suspensions of the third and sixth can be used, each part resolving down by step in the usual way. Double suspensions of the fourth, and even of the fifth, are also used fairly freely by Palestrina and his contemporaries; but it would be unsafe to use these in the examination room without being very sure of one's examiner.

Specimen workings:

1.



2.



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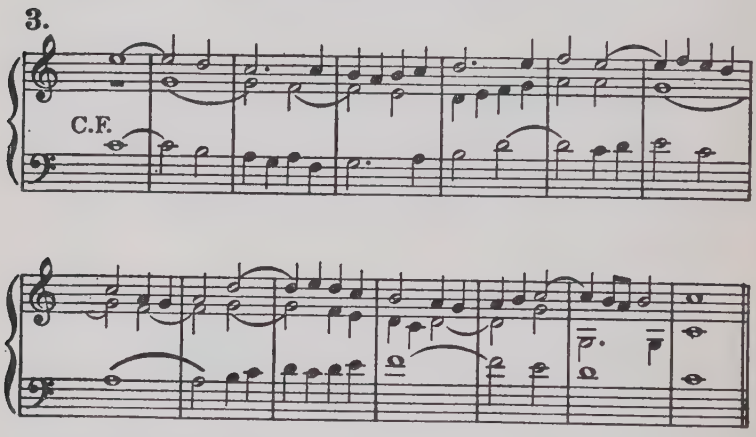
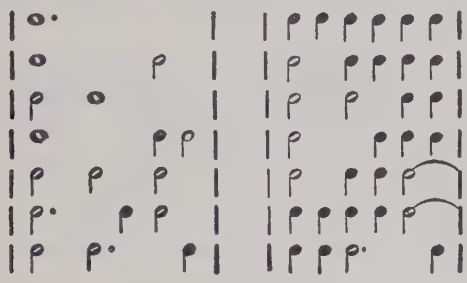


CHAPTER XVI

COUNTERPOINT IN TRIPLE TIME

THE rhythmical patterns that can be employed are as follows :



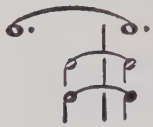
The last three, it will be noticed, all contain the anapaestic element ⏑ ⏑ — ; and as in duple time, so in triple, the tendency is for the minim to be tied over.

Ties and suspensions in triple time, however, require a great deal of care. It was stated in Chapter XII, § 4, that a semibreve may be tied to another semibreve, or to a minim ; a minim to another minim or to a crotchet. This may be put in general terms as follows : Notes greater than crotchets (which cannot be tied) may be tied to notes of their own value, or of half their own value.

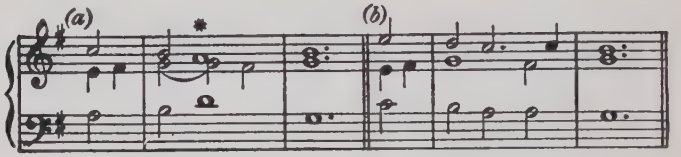
But in triple time the semibreve is divided into thirds, not into halves ; therefore the dotted semibreve can only be tied to another dotted semibreve. The undotted semibreve in triple time is not a true semibreve ; it is merely a minim tied to another minim,

and therefore cannot be tied further. The figure must therefore be avoided.

Put more simply, it comes to this: Apart from the dotted minims *inside* the bar, the only ties that can be written are:



Moreover, these ties must be to a concord only, for in triple time the suspended discord does not come on the first beat, but on the second.[1] It is prepared on the first beat and resolved on the third, thus:



In (*a*) the suspended note is actually written as a tied minim for the sake of illustration. The usual notation, of course, is that used in (*b*).

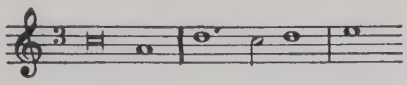
That is really all that need be said about triple-time counterpoint, except that a word or two about the notation employed may not be out of place.

In duple-time counterpoint, the note values used—semibreve, minim and crotchet—are actually those used by Palestrina: but the latter's measure was really $\frac{4}{2}$, not $\frac{2}{2}$, so that 2 bars of fifth-species counterpoint as commonly written represent a single bar of Palestrina's counterpoint.

In triple-time counterpoint, Palestrina generally used the breve as the unit, instead of the semibreve—*i.e.* wrote in $\frac{3}{1}$ time instead of $\frac{3}{2}$. A bar of triple-time counterpoint represents therefore a bar of Palestrina counterpoint, but with the note values halved;

[1] The text-books usually say the contrary, but the most casual acquaintance with sixteenth-century music will show that this is an error.

thus the opening bars of the 3rd C.F. in the example below would have been written by him thus :

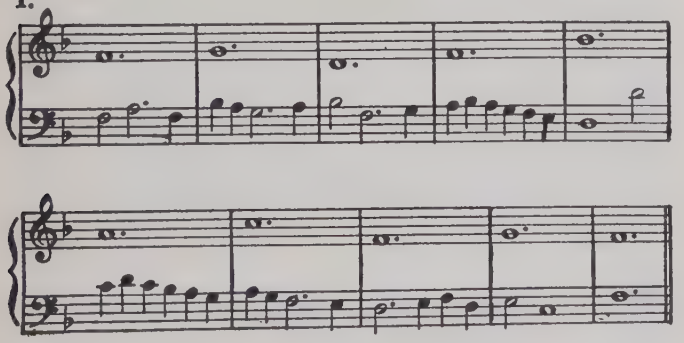


The English composers often used a $\frac{6}{2}$ measure ; a bar of this corresponds of course to two bars of triple-time counterpoint as we now write it. In either case, the principles as regards accentuation, suspensions, etc., are precisely as described above.

The treatment of strict counterpoint in these few chapters has necessarily been greatly condensed : many important aspects of a great subject have inevitably been omitted. Those who wish to verify more fully the rules here given must be referred to the author's larger study on the same subject,[1] in which all technical points are fully explained and illustrated. What has been said here, however, is true as far as it goes ; if it leaves the student much to learn, at any rate it leaves him little or nothing to unlearn.

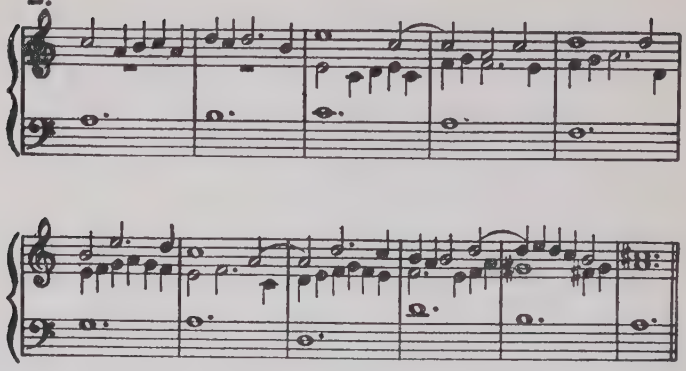
Here are some specimen workings in 2 and 3 parts, with each kind of C.F. The semibreve type of C.F. produces artificial and unsatisfactory results, as no suspended discords are possible.

1.



[1] *Contrapuntal Technique in the Sixteenth Century* (Oxford, the Clarendon Press).

2.



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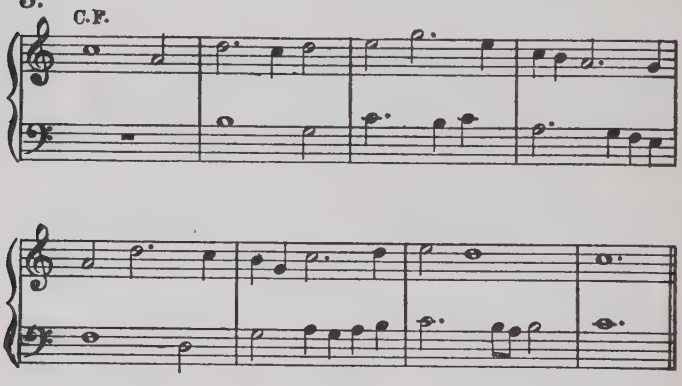

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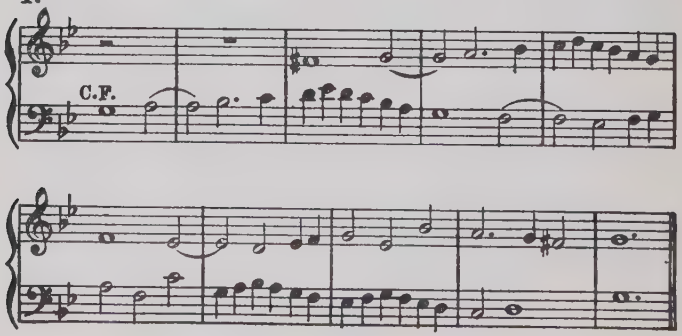
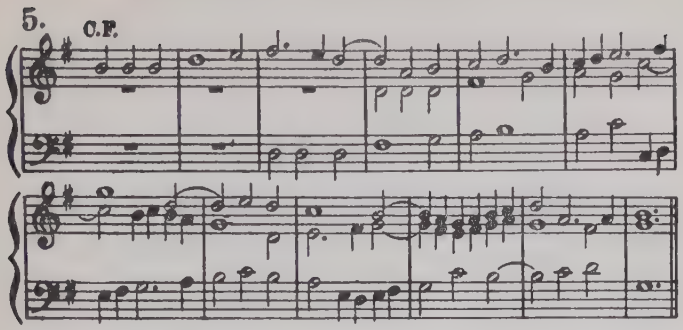


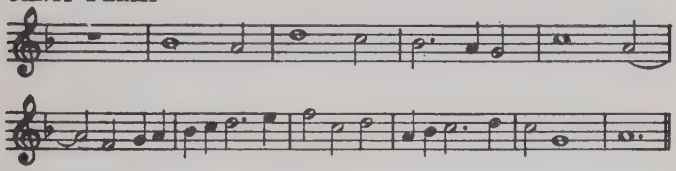
5. C.F.



The following canti fermi may now be worked in 2 and 3 parts. If practice with the semibreve type of C.F. is desired, those set on p. 92 may be used, a dot being placed after each semibreve :

Canti Fermi

1.



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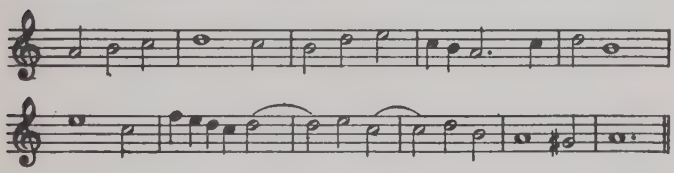

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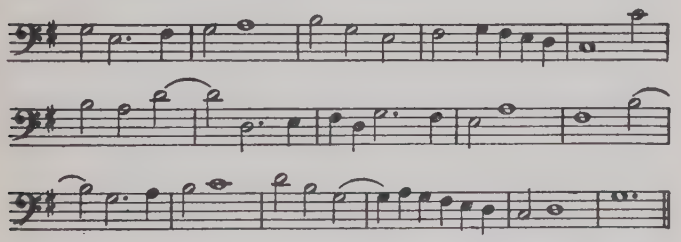

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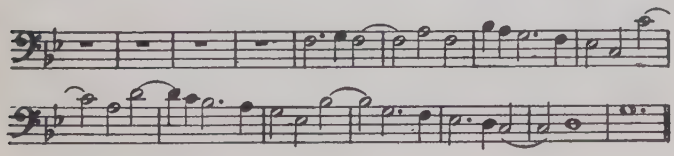


CHAPTER XVII

FREE COUNTERPOINT: PRELIMINARY OBSERVATIONS

§1

We now come to the study of Free Counterpoint. It has been shown that what is known as strict counterpoint started with very limited harmonic resources—started, indeed, with the bare intervals and nothing more—and the chords and progressions now so familiar to us only came into being gradually, as counterpoint proceeded from two to three and from three to four and five parts. Free Counterpoint, however, starts with the free use of all the harmonic resources that strict counterpoint had laboriously to discover. Before treating questions of detail, therefore, it will be convenient to state what these are, so that the scope of the coming chapters may be reviewed at a glance :

(1) Extended notation—all values from a semibreve to a demi-semi-quaver can be freely used.

(2) The employment of instruments as well as voices—extended compass, therefore, as well as greater flexibility of execution.

(3) The adaptation of counterpoint to dance-rhythms and symmetrical phrasing as well as to the older and less accentual type of rhythm ; consequently much greater employment of sequence and pattern.

(4) Perfect freedom as regards the approaching of the dominant seventh.

(5) Much greater freedom in handling suspensions and discords of all kinds—appoggiaturas, changing notes and so forth.

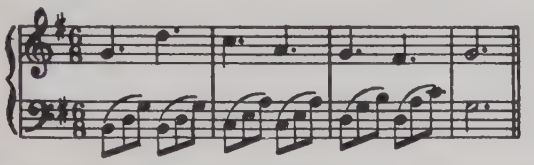
(6) Systematic modulation to related keys.

§ 2

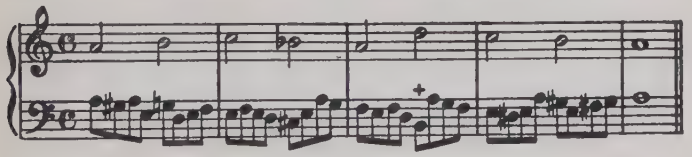
It is frequently necessary to be able to write not only 2, 3 and 4, but even 6 or 8 notes against one, and a little preliminary time may well be devoted to this study.

The first essential thing to remember is that all passage work must be compact in character and not sprawly : in other words, that after a leap the tendency is to return, not to continue in the same direction. Two leaps in succession can only be used—with certain concessions in case of emergency—in accordance with the rules laid down on p. 86. *In this respect strict and free counterpoint are essentially at one : the freedom of free counterpoint is not to be sought in this direction.*

It must also be remembered that the essence of all counterpoint is the combination of movement by step and movement by leap. The following may be called 2-part writing, but it is certainly not 2-part counterpoint :

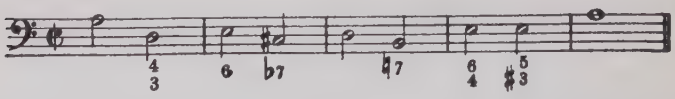


It is true that the harmonic basis of the counterpoint must be made clear to the ear, but it is always possible to do this without departing far from the true principle of contrapuntal movement as above set forth. Here is an example :



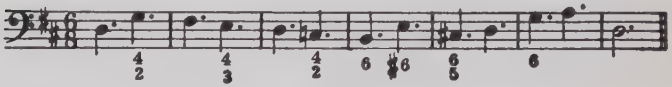
Here the movement is genuine third-species counterpoint—4 notes to 1—in character. With the exception of leap of the seventh in the 3rd bar (+) it adheres quite faithfully to the combination of leap and step shown in Ex. 3, p. 84.

Yet there is never any doubt as to the harmonic sequence implied :

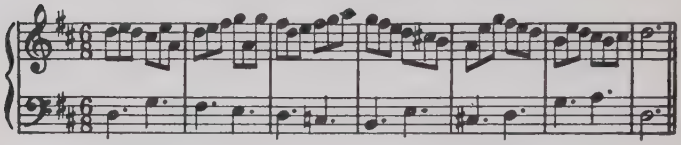


Here is another example in $\frac{6}{8}$ time, the quaver movement being this time at the top :

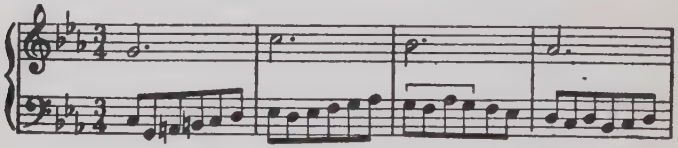
Skeleton :

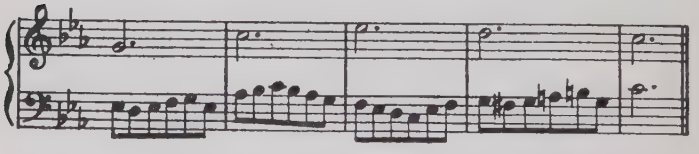


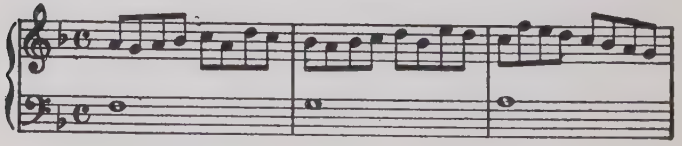
Working :

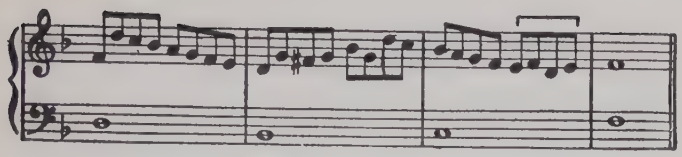


Here are also specimens of six and eight notes to one, on the basis of a single harmony to each bar :

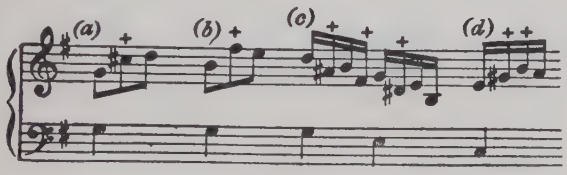








The use of the changing note figure at the places marked ⌐¬ should be noticed. Such ornamentations are a constant feature in free contrapuntal writing, and before working the exercises below, the student should re-read carefully Chapters IV and VIII to refresh his memory of the unessential discords and the manner of their employment. He should also note such figures as the following:

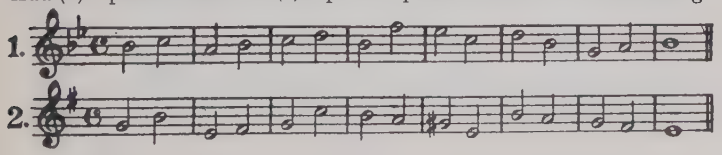


where the discordant notes marked + resemble appoggiaturas, in that they are approached by leap, and yet do not come on the accent as the true appoggiatura does. In the last group, of course, the G♯ is merely a changing note approached by leap: its subsequent behaviour is perfectly regular.

Great freedom in the use of such unessential notes is permitted: a similar freedom in the resolution of suspended discords is also a feature of free counterpoint. This question, however, can be deferred to the following chapter. Meantime the following exercises should be worked, each C.F. being transposed as necessary to serve either as treble or bass:

EXERCISE XX.

Add (1) a part in crotchets (2) a part in quavers to each of the following:



3.

4.

Re-write all the above in $\frac{3}{4}$, also in $\frac{6}{8}$ time, and again add a part in quavers. Start thus:

1.

2.

Add a part in quavers to each of the following:

5.

6.

Re-write each of the above in 𝅗𝅥.'s instead of 𝅝's and again add a part in quavers.

The canti fermi at the end of Chapter XX (Exercise XXIII) may also be worked with advantage in two parts.

CHAPTER XVIII

SUSPENSIONS

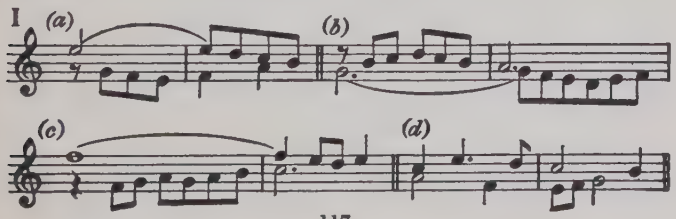
§ 1

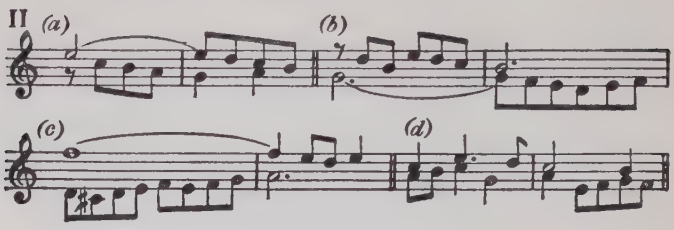
It will be remembered that in strict counterpoint the tying of one note to another is only permitted under very limited conditions. In free counterpoint this is not so. It is no longer a case of saying what notes may be tied, and to what. There remains, on the negative side, only one caution—do not tie a shorter note to a longer. Apart from this, any note may be tied to any other.

Moreover, these ties can be either concords or discords at will. In strict counterpoint a minim can be tied to a crotchet as well as to another minim, but if so, the crotchet must be a harmony note. Free counterpoint labours under no such restrictions; it substitutes instead the following single condition:

A suspended discord must be more strongly accented than its chord of resolution.

Subject to this any tie can be either a concord or a discord. The following (*e.g.*) are all perfectly correct:

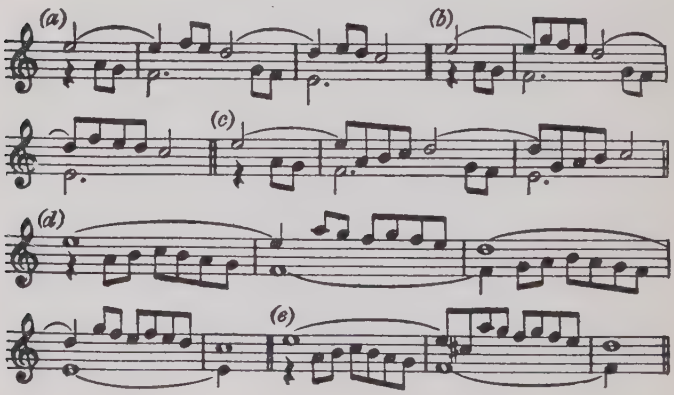


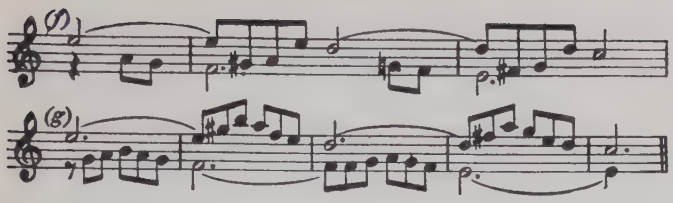


In the first of the above lines, it will be noticed, the ties are all to discords, in the second, to concords. It will also be noticed, at (*d*), that a dotted note is treated as a suspension. In this connection the student should re-read carefully Chapter VI, § 1—indeed the whole of Chapter VI, as much of what was there said applies equally to writing of a more contrapuntal character.

§ 2

Great freedom in the manner of resolving discords is also permitted. All the ornamental resolutions illustrated in Chapter VI are constantly used; also other deferred resolutions of a still more complex character. So long as the note suspended eventually reaches its destination, it is allowed to make prolonged excursions in any direction before doing so. Consider, for instance, the following:





But there are laws governing all this movement, for all its freedom. These are three, viz. :

(1) The discord may, as we know, leap to an intervening harmony note and thence to its note of resolution, instead of going to the latter direct.

(2) The discord, instead of going *direct* to the intervening harmony note, may take changing notes and appoggiaturas on the way ((*b*), (*e*), (*f*), (*g*)). It may also return then to itself before moving to its resolution (*f*).

(3) The intervening harmony note, instead of going *direct* to the note of resolution, may take in passing-notes and other harmony notes on the way (as illustrated by all the above examples except (*f*)).

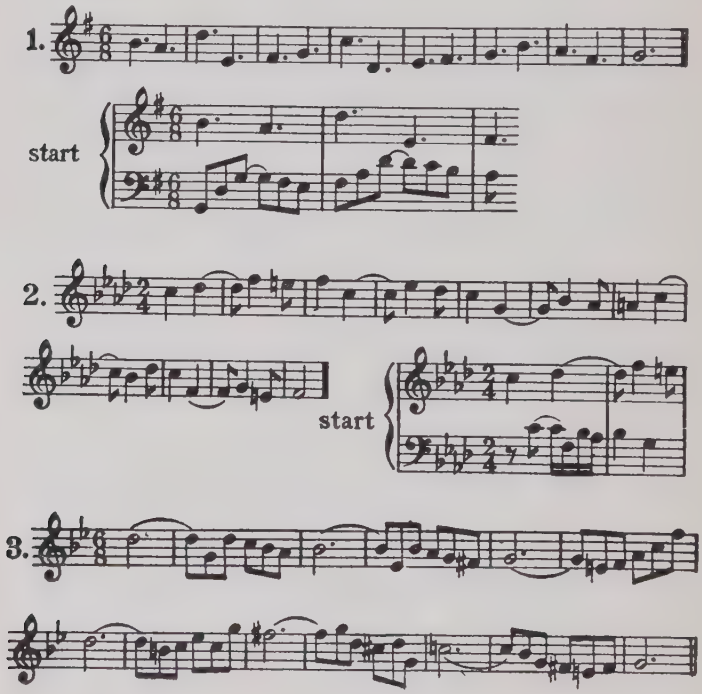
Of course the above examples do not embrace all the possible ways of deferring a resolution—indeed, they are almost inexhaustible. For this reason it is important to understand the principles on which they are devised ; the student can then invent his own patterns, remembering always that they must convince the supreme authority—the ear. If they do not sound harmonically right, he must not let them pass, even if they look right on paper. If he has the slightest doubt as to the sound of anything he feels inclined to write, he should first test it at the piano. That is what the piano is for—to aid one's power of inner hearing. Some teachers profess to disdain the use of the piano for this purpose. One can only reply that they will find every composer of note in the world ranged on the opposite side against them. Without the aid of the piano the inner ear can never possess itself of new or unfamiliar combinations ; it is limited to its original stock-in-trade of chords.

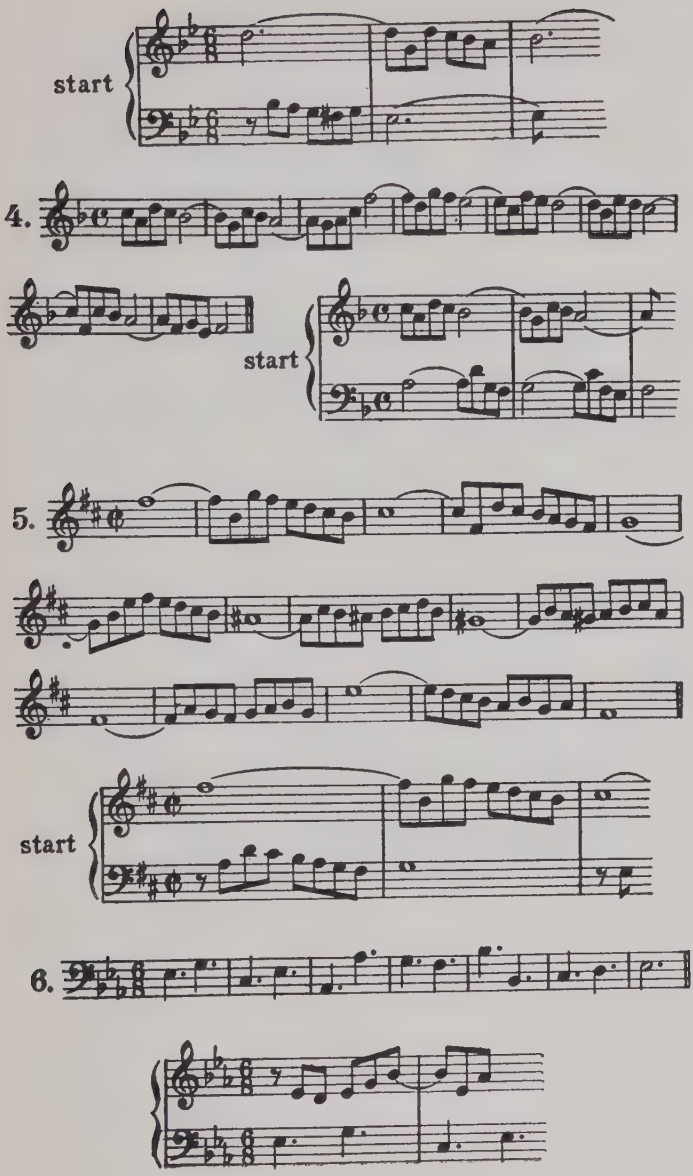
In the examination room, however, it is wise to play for safety. The examiner will probably be able to read what you have written, even if you cannot read it yourself. If he cannot, he *may* be curious enough or conscientious enough to try it over himself at the piano, and if so he will find you out. More probably he will blue-pencil it at once, without more ado.

Now the following exercises should be worked. The opening of each is given, and the rhythmical pattern shown should be maintained throughout. Sequence should be employed where possible for the sake of practice.

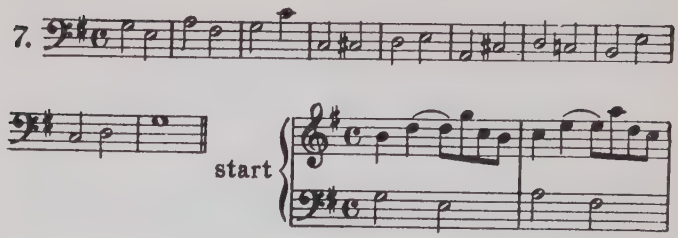
EXERCISE XXI.

N.B. In Nos. 3, 4 and 5, the L.H. minims or semibreves need not necessarily be tied throughout.

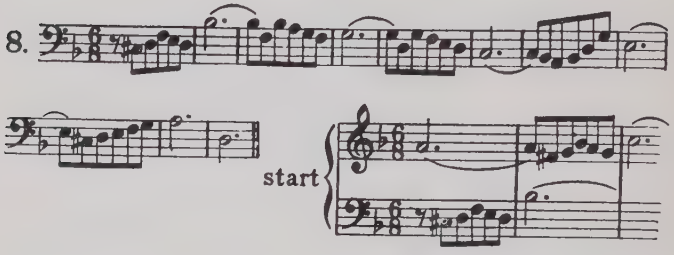



start
4.
start
5.
start
6.

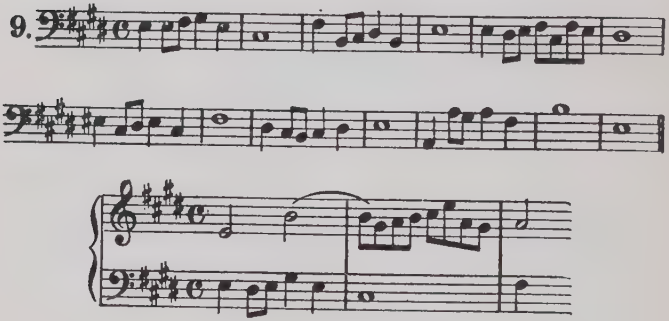
7.



8.



9.



CHAPTER XIX

TWO FREE PARTS

§1

THE exercises in the two previous chapters have been somewhat mechanical in character, designed to give the student practice in maintaining movement without necessarily changing harmony. Now he must apply the facility gained to the combination of two freely-moving parts.

As has been said, the structure of the piece may be of two kinds—it may be symmetrical and four-square in outline, like a dance, or it may be quite free and plastic in its bar-groupings, like the older counterpoint. Plenty of examples of both kinds may be found in Bach, to name no lesser composers. But whatever the structure may be, the two parts must contrast with one another in the details of the rhythm. Independence of rhythm is the essence of all counterpoint, strict or free.

The chief questions of detail that still have to be discussed are these :

(1) How many harmonies should there be in a bar ? And arising from the above, how can one decide which notes in the C.F. are to be treated as harmony notes, and which as passing-notes ? And is there any limit as to the note-values that may be employed—may one always write demi-semi-quavers, for instance, if one wants to ?

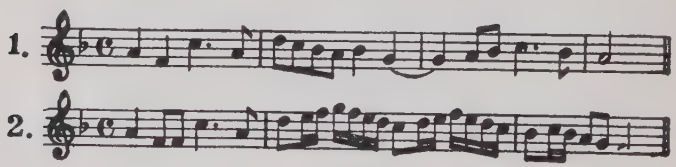
(2) In combining passing-notes, can one in any way exceed the limits laid down in Chapter IV and again (substantially the same) in Chapter XIV ?

Let us consider these in their order.

§ 2. Number of Harmonies (Simple Time)

In free counterpoint there is far greater variety of *tempo* than in strict; also far greater variety of time signature. These two factors determine the harmonic structure, so far as the rate of harmonic change is concerned. In moderate or fairly fast time the unit in terms of which the time signature is given can generally be taken as the harmonic unit, *if the time is simple.* C, for instance, $= \frac{4}{4}$—*i.e.* the crotchet (quarter note) is the unit, and there should not be more than 4 harmonies in a bar. In $\frac{3}{4}$ time again, the crotchet is the unit; in $\frac{3}{2}$ it is the minim, and crotchets may normally be expected to rank as passing-notes. In slow *tempo*, however, this rule is scarcely adequate. Many a piece having the $\frac{2}{4}$ signature has to be harmonized as if it had been signed $\frac{4}{8}$—*i.e.* quavers, not crotchets, are the normal harmonic unit.

This seems puzzling. But in such a case as the last mentioned, there are sure to be a good many semiquavers about, and here is another sure guide. The smallest note-value that appears *with any frequency* is to be considered as only of passing-note standard, and the note-value next above it is then a potential harmony, even if the time signature suggests otherwise. Consider the two following:

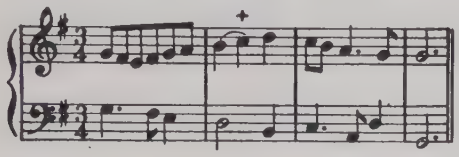


In the first, it would be a serious mistake to write a separate harmony for each quaver: the flow would be altogether destroyed.

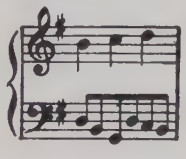
In the second, quavers could (and should) be treated as harmonies: the flow would still be preserved. A sense of freely-flowing movement is the effect produced by all good counterpoint.

Remember also that passing-note values must not be mixed within the same bar. In a bar where there is much quaver

movement, for instance (the quavers being treated as passing-notes), it would be a mistake to treat crotchets also as passing-notes at the same time: harmonic confusion would almost certainly result. But in another bar of the same piece, an occasional crotchet might easily be so treated, *e.g.*:

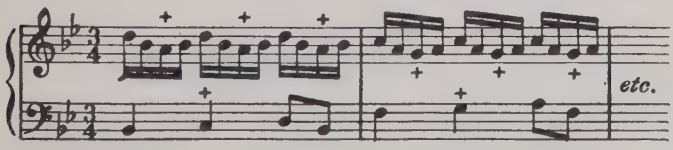


Here the effect of the crotchet + is fairly satisfactory. But now re-write the second bar as follows:



and the effect is very different.

Such combination is only possible during the employment of a harmonico-mechanical figure, *e.g.*:

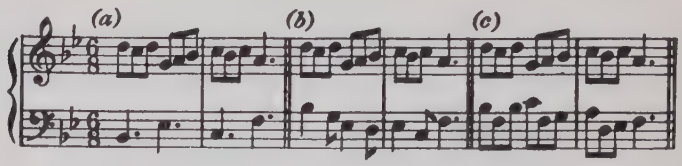


Here the harmonic progression is perfectly plain to the ear: but the passage is not very contrapuntal in character.

§ 3. Compound Time

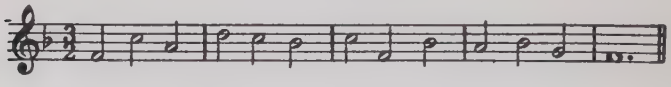
In compound time, one must be rather careful. Both in $\frac{3}{8}$ and $\frac{6}{8}$ time, if semiquavers are present, it is safe to treat quavers as harmony notes. But if there are no semiquavers, it is better not to give $\frac{3}{8}$ more than 2, and $\frac{6}{8}$ not more than 4 chords in a

bar. In the following (*a*) and (*b*) are both satisfactory, (*c*) very poor:

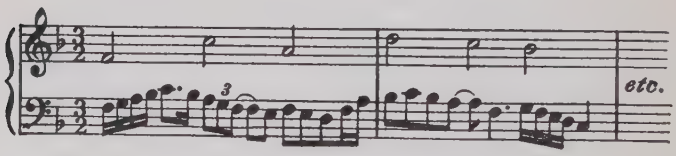


(*a*) and (*b*) would still sound perfectly satisfactory if a third part were added, but (*c*) would be still worse—perfectly dreadful, in fact.

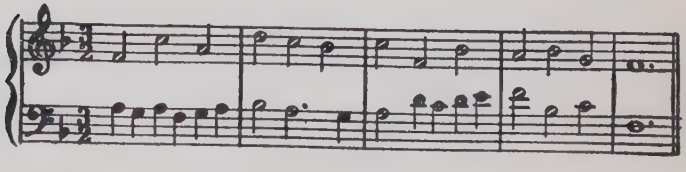
Finally, if one is given a part in *single* note values, and asked to add a free part to it, the safest rule is not to go below *half* the note-values of the part given, except for an occasional grace-note or ornament. If the part given is all in crotchets, don't go below quavers: if it is in minims, don't go below crotchets. Such a C.F. as this:



has often been known to produce such results as the following:



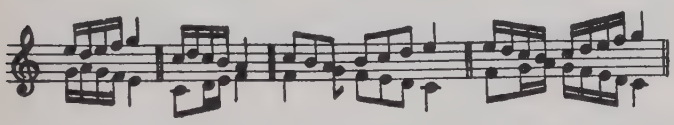
Of course this is utterly absurd. All that is wanted is something of this sort:



§ 4. Passing-Notes

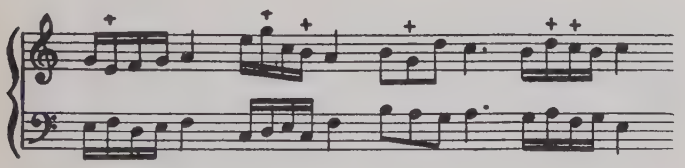
There remains only the question as to whether passing-notes can be doubled otherwise than in the stereotyped series of thirds or sixths. These are still safe, of course, and when it is a case of doubling in similar motion, one cannot safely employ other intervals—at any rate, it is not in accordance with classic tradition to do so.

In contrary movement, however, one can be more adventurous. If both parts start on a concord and reach concord again at their next beat, it does not greatly matter what intervals they touch *en route*, so long as the movement is not only contrary, but conjunct and diatonic. Such combinations as these :



can be used without hesitation, subject (as always) to the approval of the ear.

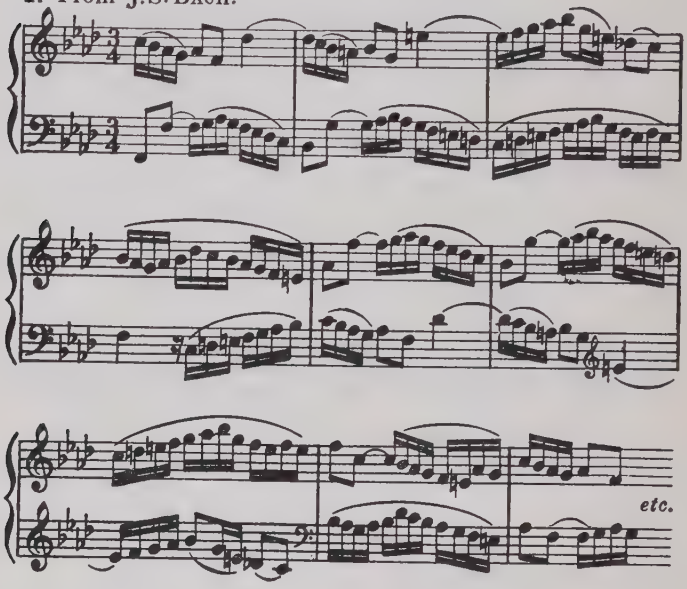
Clashes, produced by the combination of passing-notes or changing notes and harmony notes, can also be pleasing in their effect :



These, however, demand still more careful verification by the ear before being used. It must be emphasized once more that this free counterpoint is only free in a relative sense : its aim is rather to combine freedom and smoothness of movement with harmonic clearness than to make audacious experiments in dissonance. At that we must leave it.

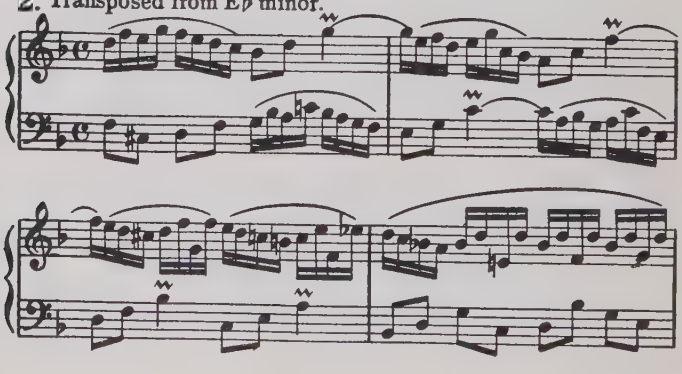
Two specimen workings are here given by way of example; the student should study them and then work the exercises following:

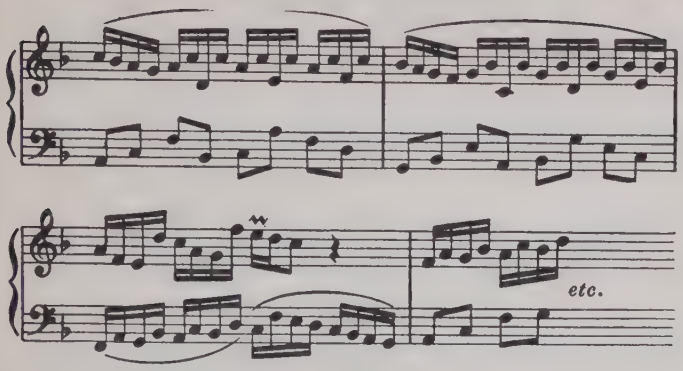
1. From J.S. Bach.



From J. S. Bach.

2. Transposed from E♭ minor.





EXERCISE XXII.

A *Vocal.* Add a part below the following:

1.

2.

3.

Transpose the above for Tenor voice and add an upper part.

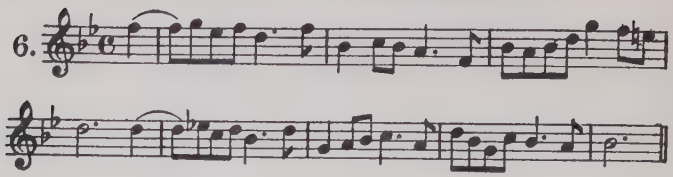
B *Instrumental.*

Add a L.H. part to the following:

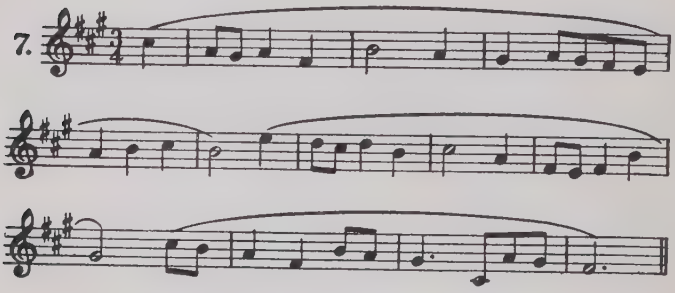
4.

5.

6.

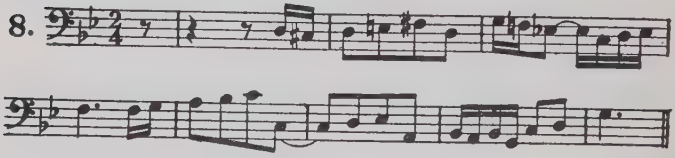


7.

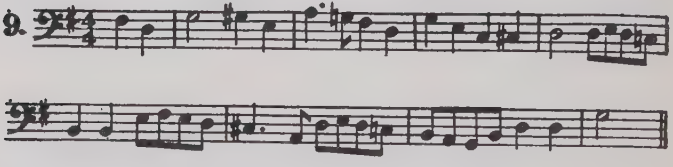


Add a R.H. part to the following:

8.



9.



10.

If more practice in two-part writing is desired, the exercises at the end of Chapter XXI may equally well be worked in two parts.

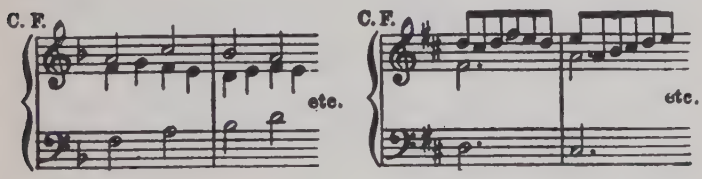
CHAPTER XX

COUNTERPOINT IN THREE PARTS

§ 1

COUNTERPOINT in three parts differs in no essential respect from counterpoint in two; but before attempting the combination of three freely-moving parts, the student should give himself practice in three-part combinations of a simpler and more mechanical type, using straightforward canti fermi (similar to those in Exercise XX, p. 115) as a foundation. The following ways are recommended:

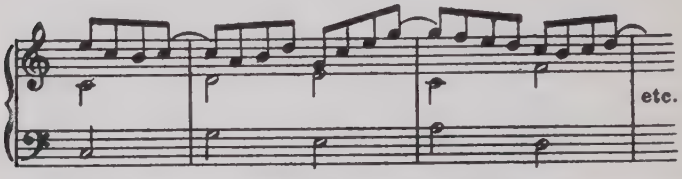
(1) Add one part in notes of the same value as those of the C.F., and let the third part run continuously in crotchets or quavers, 2, 3, 4, 6, or 8 notes to each note of the other two parts, thus:



The C.F. should be placed successively in each voice, the key being transposed as necessary for the purpose of compass and register. All the possible combinations should then be worked out before a new C.F. is taken; it will be found in this way that each C.F. affords material for 30 exercises.

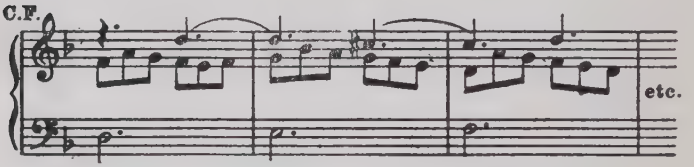
(2) Suspensions should be introduced into the running part by tying over the last crotchet or quaver of each bar to the first of the next bar. In this form of exercise the last note of each bar must be a note of the essential harmony ; the note to which it is tied may of course be a dissonance, in which case the resolution may be either immediate or deferred in one of the ways illustrated in Chapter XVIII. A running part of this type is worked more easily in one of the upper parts than in the bass.

Specimen :



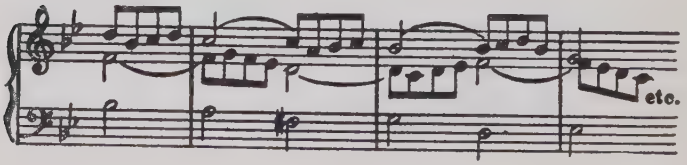
(3) One part may move in syncopated notes (suspensions) whilst the other keeps up a running movement of 2, 3, or 4 notes to one against it. Here it will be advisable to keep the C.F. in the bass.

Specimen :



(4) The two added parts may divide the quaver movement between them in symmetrical patterns such as those shown in Nos. 3, 4, and 5 of Exercise XXI, p. 120, suspensions being employed where suitable.

Specimen :



(5) Two free parts (similar to those on p. 128) may be added to the C.F. This needs no specimen illustration.

§2

As regards the harmony, some discretion must be shown. *Other things being equal*, the slower moving part should choose that note which is best in itself, *i.e.* that which gives the greatest possible harmonic completeness to the chord. But often a less satisfactory note (harmonically speaking) will have to be given the preference, either for the sake of melodic smoothness and coherence, or to avoid undesirable consecutives. In common chords and their inversions it will often be expedient to double the root or even the third, omitting the fifth, whilst at the cadence the plain octave and unison may be the best; it is a mistake to conduct any of the parts by a tortuous or devious path merely for the sake of including a third in the final chord. The sevenths of course are four-note chords, and therefore cannot ever appear in their complete form. The fifth is usually the note that is best omitted; but it is to some extent a matter of context and circumstance.

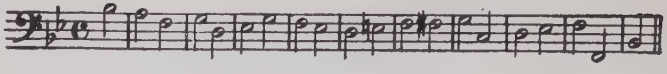
When parts are being added above and below a C.F. placed in the middle, it is best to get the bass written first, and adjust it later if necessary to facilitate the progression of the upper voices. Till the bass is there, at least in skeleton, the harmonic foundation is undetermined, and the upper voices cannot be sure of their proper direction.

EXERCISE XXIII.

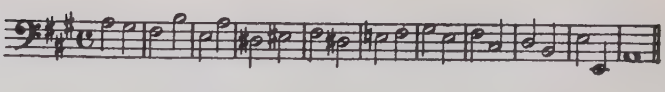
Each of the following canti fermi (and likewise those on pp. 115 and 116) should be worked in some or all of the ways indicated in this chapter. Transpose as necessary, and vary the time signatures as shown on p. 116.

[*Exercise XXIII continued overleaf*

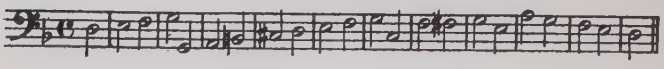
1.



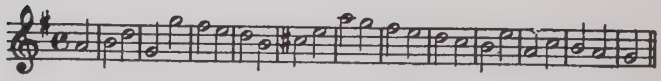
2.



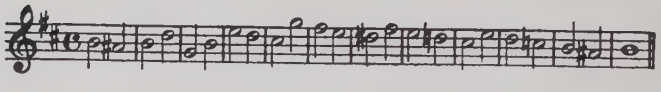
3.



4.



5.



CHAPTER XXI

THREE FREE PARTS

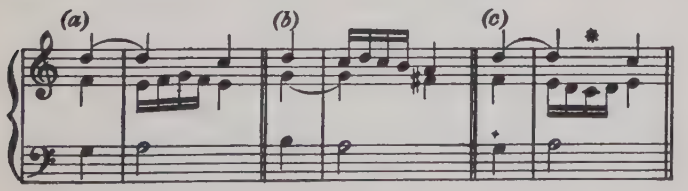
§ 1

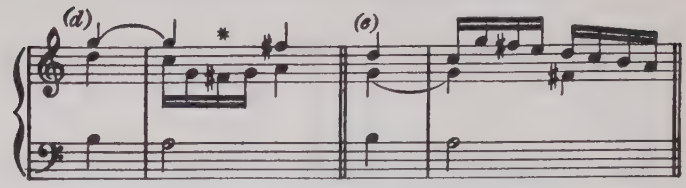
THIS is in many ways the ideal form of counterpoint: the three voices still have plenty of room to move about freely without getting in each other's way (which is no longer the case when a fourth part is added): on the other hand, the addition of a third part gives greater fullness to the harmony than two parts alone can achieve. What two parts can only hint at, three can say plainly.

All that was said as to note-values in Chapter XIX applies equally here. It merely remains to add one or two supplementary remarks about suspensions and passing-notes.

§ 2. Suspensions

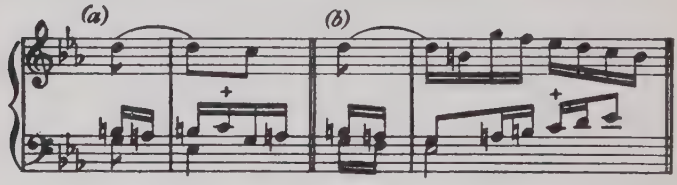
It was said in Chapter VI that the note on which a discord is going to resolve should not be sounded in a chord simultaneously with the discord itself, except in the bass. This is true in counterpoint as well as harmony. A second part may move about freely from one harmony note to another during the resolution (with or without passing-notes as well), but it is better to avoid touching the note of resolution, even as a subsidiary note, before the resolution takes place. The following will illustrate what is meant:



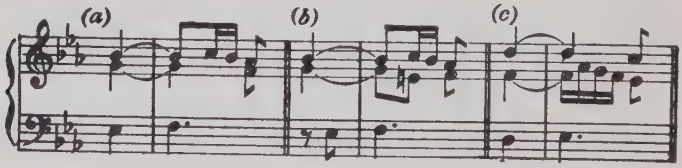


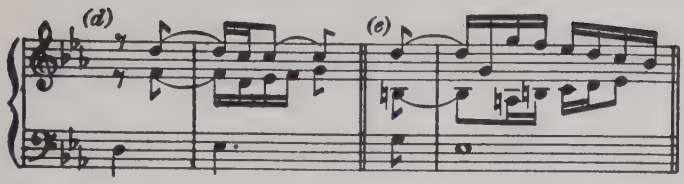
(*a*) and (*b*) are better than (*c*) and (*d*), though the awkwardness is far less noticeable in such cases as this than when the notes are actually sounded together on the beat. (*e*) sounds perfectly good, although there is no reason on paper why it should sound any better than (*c*) or (*d*). This only shows once more that in the more adventurous kinds of contrapuntal writing the student must rely more and more on his ear and less and less on rule—everything must be put to the test of actual sound. The only type of student who really drives a master to desperation is the one who brings up a counterpoint exercise and says proudly that he—or she—has not tried it over on the piano. *Everything* ought to be so tested, unless the still better test of voices or strings happens to be available.

It should also be noticed that the longer the resolution is deferred, the less objectionable this particular effect becomes. Of the two following, (*a*) is definitely bad, (*b*) perfectly inoffensive :



Double suspensions of the third and sixth may be used, nor is it necessary that both parts should resolve in precisely the same manner. One may be plain, the other ornamental ; or both may be ornamental in different ways :

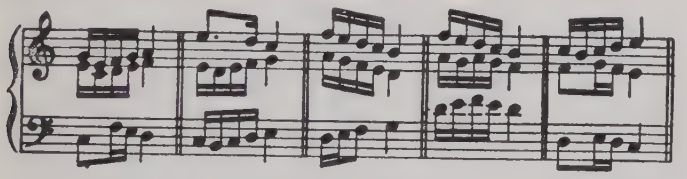




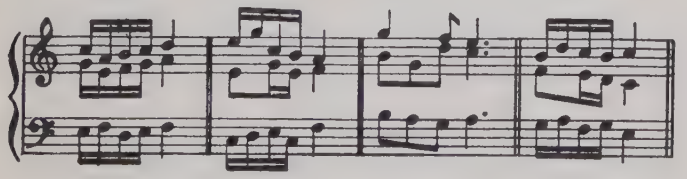
It is obviously impossible to enumerate all such possible combinations, or to give precise rules to govern every case. Once more, the ear must be the guide. The student should experiment freely, but not embody such experiments in his finished exercise until he has tested them and satisfied himself that they sound all right. Those who are too lazy or too timid to do this must content themselves with the old rule of thumb that double suspensions must rise or fall by step together to their respective notes of resolution. The result will at least be inoffensive, but such students must not expect their power of inner hearing to expand, or their general musical faculty to develop.

§ 3. Passing-Notes

Precisely the same holds good here. Combinations of thirds, or sixths, or both, are perfectly safe :



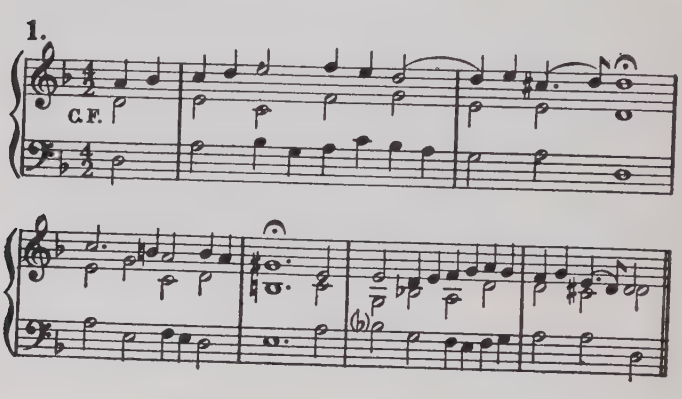
But turn to the two-part combinations given on p. 127, and see what can be done with them. It will be found that these are perfectly susceptible of further combination :



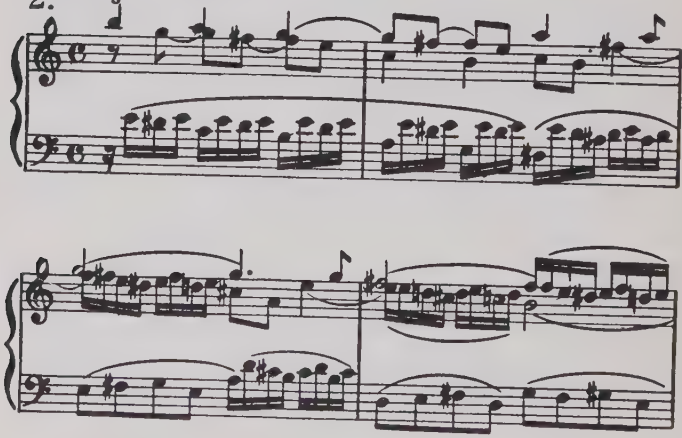
At the back of all such combinations the principles of (1) conjunct movement, and (2) changing notes, will be found to be the controlling element: but again, the ear must be the guide, and it is only by continuous experiment, followed by test, that the student can hope to acquire any real mastery of the art of combining unessential discords in the true contrapuntal manner—*i.e.* so that they shall sound harmonically convincing.

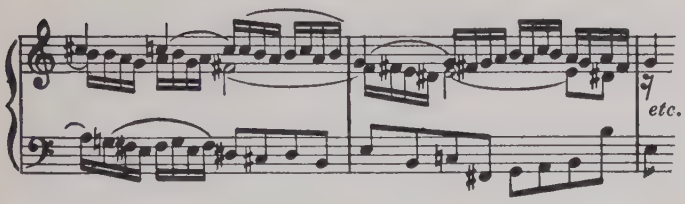
Here are three specimen workings:

1.



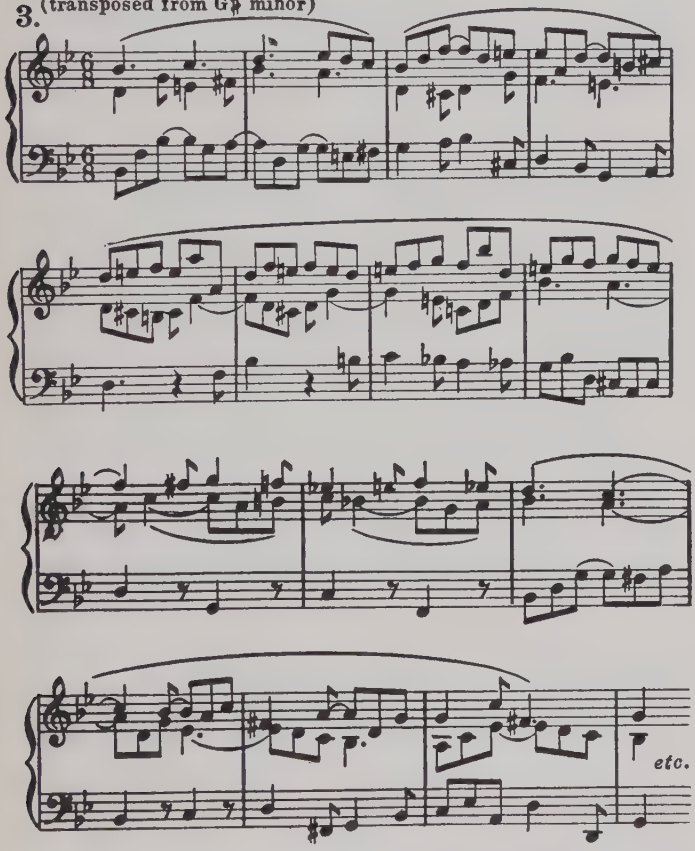
2. From J. S. Bach.





From J.S. BACH.

3. (transposed from G♯ minor)



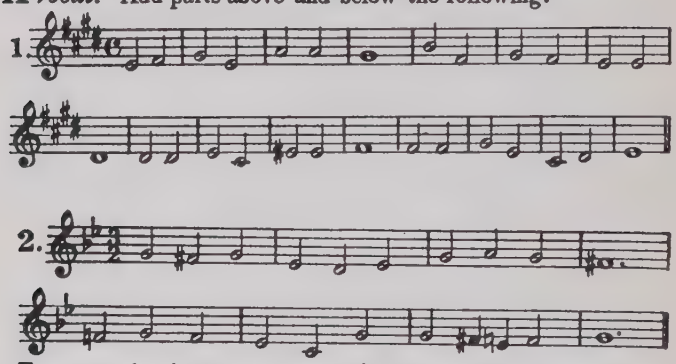
Now the following exercises may be worked. Where the C.F. permits imitative entries, of course such entries are good; but

they have not all been planned for that purpose. The student must therefore not waste time searching for points of imitation that do not really exist. He may remember, however, that imitation may be by rhythm only : it need not imply similarity of interval, or even of direction.

The exercises at the end of Chapter XIX may be also reworked in three parts : some of the melodies set at the end of Chapters VIII, IX and X might also well be worked in 3 parts, of course in a more contrapuntal manner than when they were done before.

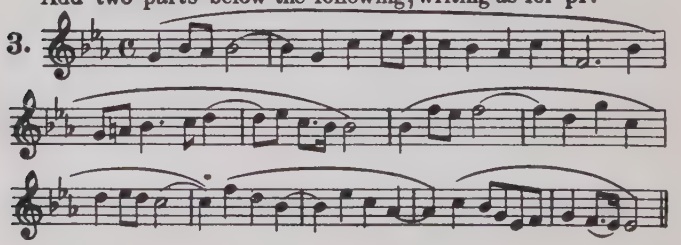
EXERCISE XXIV.

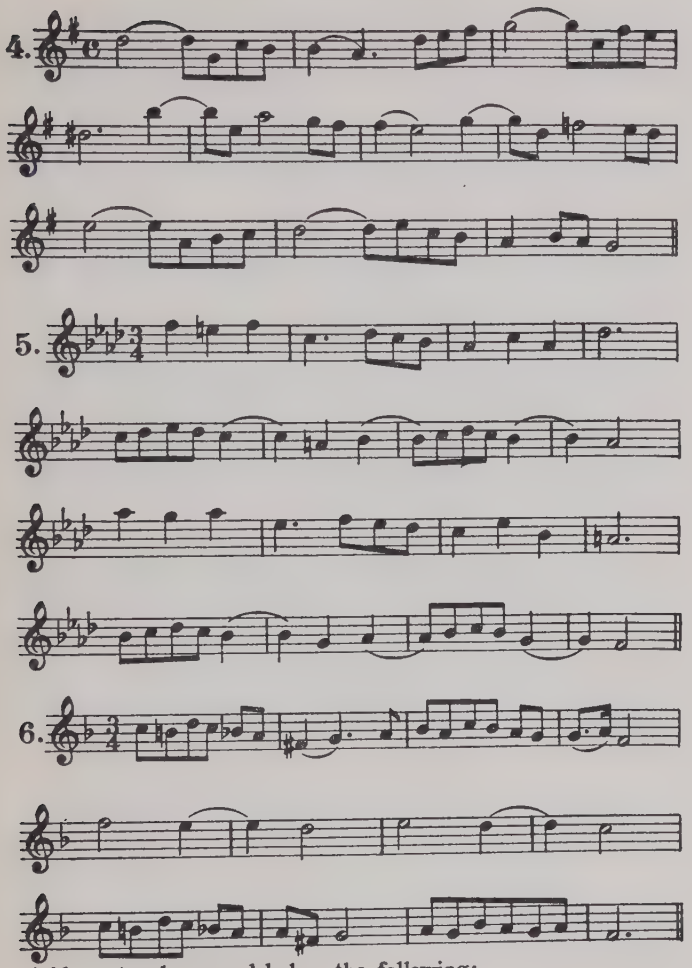
A *Vocal.* Add parts above and below the following:-



Transpose the above tunes up a major third & add two parts below. Also, transpose them down an octave & add two parts above.

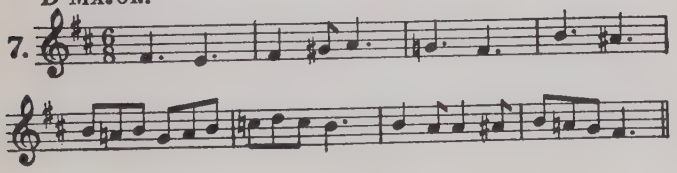
B *Instrumental.*
Add two parts below the following, writing as for pf:-





Add parts above and below the following:-

D Major.



B♭ major.

8.

A minor.

9.

Add 2 parts above the following:-

10.

11.

12.

13.

APPENDIX I

FIGURED BASS

FIGURED Bass as a means of teaching harmony is now universally discredited. And quite rightly so, for the finding of the chords—the only difficult part of harmony—is all done beforehand; all the student has to do is to fit the notes neatly into the upper parts. It requires no more intelligence than does the piecing together of the simpler sort of jig-saw puzzle.

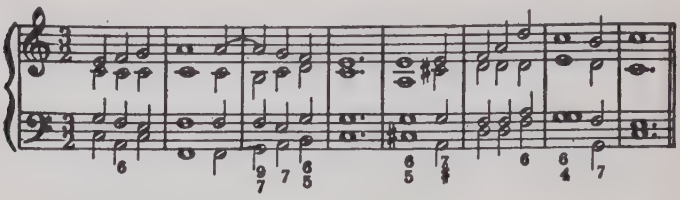
But figured bass as a shorthand notation of harmony is often useful, and therefore the student should be acquainted with its method, which is really very simple.

All figures are reckoned from the bass upwards. The simpler chords are indicated by the following figures:

Common chords - - - -			no figure.
1st inversions by the figure	6	(short for	$\begin{smallmatrix}6\\3\end{smallmatrix}$)
2nd ,, ,, ,,	$\begin{smallmatrix}6\\4\end{smallmatrix}$	(,,	$\begin{smallmatrix}8\\6\\4\end{smallmatrix}$)
Sevenths (root position ,,	7	(,,	$\begin{smallmatrix}7\\5\\3\end{smallmatrix}$)
,, (1st inversion ,,	$\begin{smallmatrix}6\\5\end{smallmatrix}$	(,,	$\begin{smallmatrix}6\\5\\3\end{smallmatrix}$)
,, (2nd ,,) ,,	$\begin{smallmatrix}4\\3\end{smallmatrix}$	(,,	$\begin{smallmatrix}6\\4\\3\end{smallmatrix}$)
,, (3rd ,,) ,,	$\begin{smallmatrix}4\\2\end{smallmatrix}$	(,,	$\begin{smallmatrix}6\\4\\2\end{smallmatrix}$)
Ninths (root position) ,,	9 or $\begin{smallmatrix}9\\7\end{smallmatrix}$	(short for	$\begin{smallmatrix}9\\7\\3\end{smallmatrix}$).

1st, 2nd and 3rd inversions of the ninth are figured respectively as root positions, 1st inversions and 2nd inversions of the seventh. Accidentals are shown by ♯, ♮ or ♭ alongside and to left of the figure representing the note to be altered: ♯, ♮ or ♭ with no figure

alongside indicates that the 3rd from the bass is to be thus altered. The following short example will make everything clear up to this point :

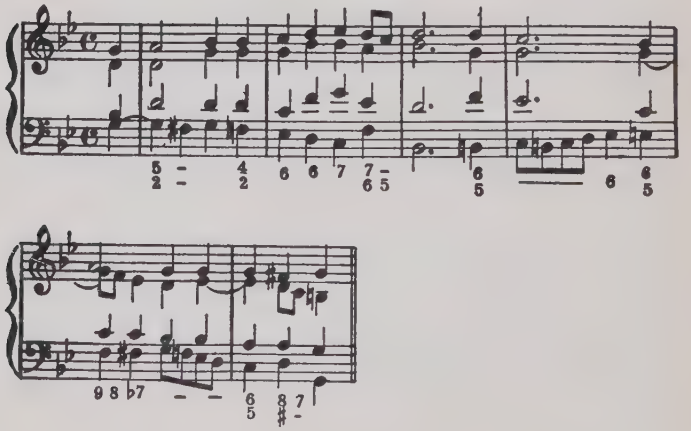


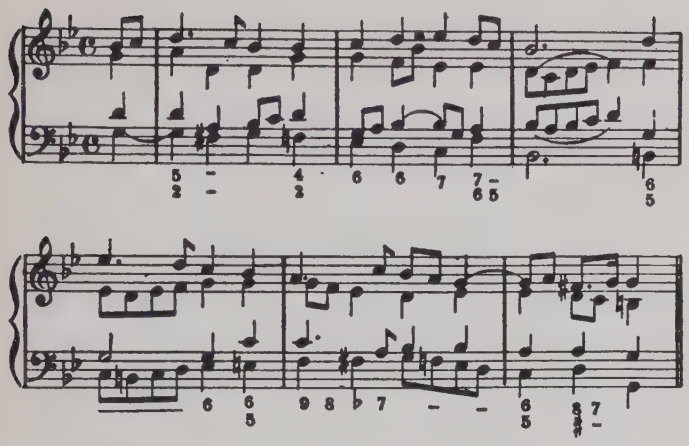
The following must also be remembered :

Suspensions and appoggiaturas are shown by the figuring, but unaccented passing-notes are not as a rule indicated, except in the bass, when a dash (—) is placed under the note in question to show that no change of harmony is indicated.

When a suspension or appoggiatura occurs in the bass, the rest of the chord is figured from the note suspended, followed by a dash to indicate that the rest of the harmony remains whilst the bass resolves.

This does not mean that the *position* of the chord necessarily remains unchanged. The figures show the nature of the chord only, not the details of the spacing. Here is a typical figured bass, with two different workings, each of which is a perfectly faithful performance of the figured instructions :





APPENDIX II

ON FORBIDDEN CONSECUTIVES

THOSE who want to go fully into this difficult, but most suggestive and illuminating problem, should consult Dr. Watt's masterly treatise, *The Foundations of Music.* It is stiff reading, but brings full reward in the end.

Put very briefly, the position as regards prohibited consecutives is as follows :

Consecutive octaves are forbidden, because they are manifestly not true part-writing. One voice that echoes another at an octave distance is not an independent voice at all.

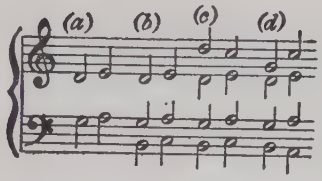
That is because the interval of the octave is so perfect a consonance that the separate identity of the two voices is lost. Even a trained ear, momentarily off its guard, might easily mistake an octave for a single note.

But precisely the same is true of the fifth. The consonance is less perfect, but it is still perfect enough to deceive the untrained ear, which is in fact very liable to mistake the fifth for a single note.

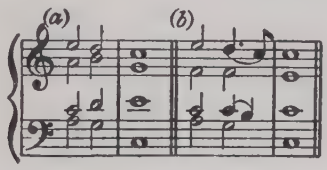
That is, briefly, why classical tradition forbids the use of consecutive fifths and octaves in real part-writing (doubling a bass or melody at the octave for purposes of timbre and resonance is of course quite another matter).

So far as it goes, this prohibition is grounded in reason, and in psychological truth. What is absurd about the tradition is that it ignores the effect of added parts, of position, and of new elements in the chord (discords). It is not possible to say with

truth that the two fifths $\begin{matrix} d—e \\ g—a \end{matrix}$ are equally apparent in all the following :



At (*b*) the effect is less noticeable than at (*a*) ; at (*c*) and (*d*) it is not noticeable at all. Compare also the following :



At (*a*) the fifths between the outer parts arrest the ear at once ; at (*b*) they do not, for the attention is distracted and held by the dissonant elements in the chords : unless one took the trouble to reflect and analyse what one had just heard, one would never notice the fifths at all.

Text-book tradition, however, always blind to psychological realities, would blue-pencil all of these impartially, and the student sitting in the examination room has got to bear that in mind.

Modern composers, of course, will not agree to this cavalier treatment of the fifth—nor, for that matter, of the dissonant intervals—2nds and 7ths. In these last, undoubtedly, there is a refusal to blend, just as in the 5ths there is too great readiness to do so. But to say, therefore (as classical counterpoint did), that these intervals are so disreputable that one cannot enter their society at all without an elaborate ritual of preparation, seems rather pharisaic.

Classical harmony, as will be seen from Part II, Chapter XIII, is built up entirely on this arbitrary segregation of intervals into

sheep-intervals (3rds and 6ths), and goat-intervals (2nds, 4ths, 7ths). That is why modern music is kicking over the traces; it is tired of the limited handful of chords permissible under such a system.

What we need is a new system of counterpoint based on realities, and on a more sympathetic understanding of the goat-intervals and their peculiarities. That would eventually give us a new and infinitely supple harmonic system, wide enough and flexible enough for all our needs.

At present there is only harmonic chaos. That is why no text-book of modern harmony can be written as yet, though people are clamouring for it.

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